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EDITED WITH NOTES

BY

E. LOBEL, M.A.

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## PREFACE

IN this volume Mr. Lobel edits four papyrus manuscripts that concern or give new texts of lyric poetry, and eight which add to our knowledge of Old Comedy. The latter are principally ancient commentaries, which offer new citations as well as information of literary, historical, and antiquarian interest. It goes without saying that for the recognition of value in these pieces and for the assembling of them the learned world is, as usual, in debt to Mr. Lobel.

The general editors would like to express the Society's thanks to the Jowett Copyright Trustees for undertaking financial responsibility for the cost of publishing this volume. They are also grateful to Dr. John Rea for making the index, to the Oxford University Printer for exercise of his wonted care, and to the Cotswold Press for the collotype reproductions.

E. G. TURNER  
T. C. SKEAT  
*Joint Graeco-Roman Editor*

May 1968

## CONTENTS

|   |     |
|---|-----|
| PREFACE . . . . .                           | v   |
| TABLE OF PAPYRI . . . . .                   | ix  |
| LIST OF PLATES . . . . .                    | x   |
| NUMBERS AND PLATES . . . . .                | xi  |
| NOTE ON THE METHOD OF PUBLICATION . . . . . | xii |

### TEXTS

|                                   |     |
|-----------------------------------|-----|
| NEW CLASSICAL FRAGMENTS . . . . . | i   |
| INDEX . . . . .                   | 109 |

## TABLE OF PAPYRI

|       |  | PAGE |
|-------|--|------|
| 2733. | Commentary on Alcaeus . . . . . Middle of 2nd cent. <sup>1</sup> . . . . .                             | 1    |
| 2734. | On Alcaeus . . . . . First part of 2nd cent. . . . .   | 2    |
| 2735. | Choral Lyric. . . . . 2nd cent. . . . .  | 8    |
| 2736. | Choral Lyric (?Pindar) . . . . . 3rd cent. . . . .   | 32   |
| 2737. | Commentary on a play of Aristophanes . . . . . Late 2nd cent. . . . .                                  | 39   |
| 2738. | Commentary on an Old Comedy . . . . . Early 2nd cent. . . . .  | 46   |
| 2739. | List of plays by Cratinus . . . . . 2nd cent. . . . .  | 48   |
| 2740. | Scholia on Old Comedy ( <i>plus</i> Addendum, p. 102) . . . . . End of 1st cent. . . . .               | 49   |
| 2741. | Commentary on Eupolis, <i>Μαρικᾶς</i> . . . . . 2nd half of 2nd cent. or 1st half of 3rd cent. . . . . | 55   |
| 2742. | Commentary on an Old Comedy . . . . . 2nd cent. . . . .  | 74   |
| 2743. | Strattis, <i>Λημνομέδα</i> (and other plays?) . . . . . 2nd cent. . . . .                              | 78   |
| 2744. | Commentary . . . . . 2nd cent. . . . .   | 95   |
|       | Addendum to 2740 (Commentary on Eupolis, <i>Ταξίαρχοι</i> ?) . . . . .                                 | 102  |

<sup>1</sup> All dates are A.D.

## LIST OF PLATES

- I. 2735
- II. 2735, 2742
- III. 2736
- IV. 2736
- V. 2737
- VI. 2741
- VII. 2741
- VIII. 2737, 2741
- IX. 2740, 2740 Add
- X. 2740 Add., 2733, 2738, 2739
- XI. 2743
- XII. 2734, 2744

## NUMBERS AND PLATES

|           |               |
|-----------|---------------|
| 2733      | X             |
| 2734      | XII           |
| 2735      | I, II         |
| 2736      | III, IV       |
| 2737      | V, VIII       |
| 2738      | X             |
| 2739      | X             |
| 2740      | IX            |
| 2740 Add. | IX, X         |
| 2741      | VI, VII, VIII |
| 2742      | II            |
| 2743      | XI            |
| 2744      | XII           |

## NOTE ON THE METHOD OF PUBLICATION

THE method of publication follows that adopted in Part XXXII. As there, the dots indicating letters unread and, within square brackets, the estimated number of lost letters are printed slightly below the line. Corrections and annotations which appear to be in a different hand from that of the original scribe are printed in thick type. Square brackets [ ] indicate a lacuna, round brackets ( ) the resolution of a symbol or abbreviation, angular brackets < > a mistaken omission in the original, braces { } a superfluous letter or letters, double square brackets [ ] a deletion, the signs ` ` an insertion above the line. Dots within brackets represent the estimated number of letters lost or deleted, dots outside brackets mutilated or otherwise illegible letters. Dots under letters indicate that the reading is doubtful. Letters not read or marked as doubtful in the literal transcript may be read or appear without the dot marking doubt in the reconstruction, if the context justifies this.

Heavy Arabic numerals refer to Oxyrhynchus papyri printed in this and preceding volumes, ordinary numerals to lines, small Roman numerals to columns.

## NEW CLASSICAL FRAGMENTS

### 2733. COMMENTARY ON ALCAEUS

There is no difficulty in recognizing a commentary in the following scrap from the occurrence of technical locutions, and a commentary on Alcaeus from the occurrence of Aeolic forms and the name of Myrsilus. But I have not found any relation to anything already known. The only profit is a couple of new bits of Alcaeus' text and the name of a man in some way relevant to it.

The text is written on the back of a piece of papyrus on the front of which are a few almost obliterated letters of writing running upside down in the opposite direction. The good but informal hand, comparable with that of 854, may be dated about the middle of the second century.

. . .

]..[  
]ωτᾶκα[ ]...[  
]νδελουσοτιε[  
].τωνκυβωνη [

5     ]. σημειωτεον [

]ακαεκτροπομε [

]καιταγαθα . και [

]ετηνουτλατον [

]τοεξησεστωαλ [

10   ]. πετηνουτλητον- [

]υιοστουκλεανοροσοτι [

]εξηστονμυρσιλογ . εγε . [

]ενεχθησεταιιοεριοι [

]. εσ . φευγ[ . ]ειν'ουτως [

] [

. . .

2 ]...[, the count is uncertain. The second letter might be *a*, the third *ω* 3 ], blurred; perhaps *ν*, but anomalous; two letters may be represented 4 ], *ο* or *ω* suggested. There is ink below and after *η*, but I think offsets 5 ], a cross-stroke above the general level 7 Of ]*κ* only the tips of the arms Between *a* and *κ* two short flat strokes resembling a colon, : 8 Of ]*ε* only the tips of the overhang and cross-stroke 10 ], the lower end of an upright descending below the line 12 Between *ν* and *ε* the surface is distorted; *λ* not now suggested, *ψ* ruled out . [ the left-hand arc of a circle, presumably *ς*, but a stroke like the start of an acute to right of its top 13 *ν* *ι* anomalous, *ι* on the underlayer 14 ], possibly the right-hand base angle of *δ*









12 (a) 2 .[, the feet of two uprights, the second hooked to right, e.g.  $\nu$  3 Of  $\tau$  the stalk has disappeared. To the right of its cross-stroke there appears to be a thin continuation, but there is now no other trace of ink between  $\tau$  and  $\tau$  4 .[, the foot of an upright, below the line 5 .[, the start of a stroke rising to right 6 Between  $\nu$  and  $\alpha$  a damaged place with scattered traces, compatible with  $\rho$  7 ] ., the upper end of a stroke rising from left with a slightly convex stroke depending from its top; scattered traces below to right 10 .[, ink resembling the upper right-hand side of  $\sigma$  but with a projection curving forward from its top

Fr. 12 (b) 1 The lower part of an upright with a stroke diverging upwards from its foot; if one letter, a 'split'  $\tau$  2 .[, a short arc from the upper left-hand side of a circle

Fr. 12 (a) 5 *μοναρχ*[- Alc. fr. 6 (A 6) 27 *μοναρχίαν*.  
6 *τυρανν*[- Alc. fr. 75 (D 17) 13 *τυραννέυ*-, fr. 348 (Z 24) 3 *τύραννον*, fr. 302 (R 1 ii 11) *τύρα*[-, fr. 179 (11 40 ii 3) on *καὶ τὸν μὲρ* [ a schol. 1], *οὐε*[<sup>2</sup>]*το*( ) *τυ*[<sup>3</sup>*ρα*]*ννίς*. The word may recur in l. 9, below.

## Fr. 13

. . .  
].σημ.[  
].ωνπα[  
].ιτυ[  
].πολ[  
5 ]ρ αγα[  
]εσπα[  
].σμα[  
. . .

Fr. 13. Frayed and rubbed. Many letters very dubiously deciphered.

1 ] ., the upper end of a stroke about level with the top of the letters but sloping gently up to right. L. 2 begins with a similar stroke with a slightly more marked slope.  $\kappa$  not suggested in either place 3 ] ., on the line the foot of a stroke hooked to right, e.g.  $\nu$ , followed by a trace on the line and another above and to right 4 ] ., an upright with a trace on the line to left; perhaps  $\nu$  or  $\pi$  7 ] ., traces compatible with  $\nu$ , but perhaps two letters, ],  $\iota$

## 2735. CHORAL LYRIC

Not much profit, that I see, is to be drawn from the collection of scraps printed under this number. It does not appear doubtful that they represent compositions to be described as choral lyric. Of the authors who employ the same (or a similar) conventional dialect in which they are written Simonides, Pindar, and Bacchylides may, I believe, be at once ruled out for the reason given at fr. 1, 11 n. Stesichorus and Ibycus are left of the major poets whose names we know and of this pair I should incline to Stesichorus, on the general ground that manuscripts of his poems have turned up in Oxyrhynchus many times more often than those of Ibycus (only 1790+2081(f)), and for the particular reason that there is a chance that fr. 11 has a connexion with the *ᾠθλα ἐπὶ Πελίαι* which Stesichorus wrote. These are weak arguments, but even if the authorship were established, what has survived is so discontinuous—palaeographical considerations make it reasonable to suppose that the fragments represent no small extent of writing, perhaps more than one manuscript—that it affords little or no information about subject or treatment, structure, or metre.

The hand is untypical and has a strongly marked character that makes it readily identifiable even in small quantities, although it displays wide variations in size and weight and a good deal of irregularity in the formation of some letters. Peculiarities of one kind or another are to be seen particularly in  $\epsilon$ ,  $\sigma$ ,  $c$ ,  $\tau$ ,  $\nu$ . As far as I can tell the lection-signs are mostly due to the writer of the text. So apparently are some of the marginalia, but in these two other hands are recognizable. I should guess the copy to have been made in the second century.

## Fr. 1

]τερεν[  
 ]εαπα[  
 ]δ[ ]αριω[  
 ], δᾶκ, ονεχω[  
 5 ], λητηροσαειδο[  
 ], αβράπ[.] ]τῶς[  
 ], οσοῖάτερως[  
 ], ιοκαταικανῶ[  
 ], ατοντελοσασφ[  
 10 ], αδυναμῖς κρατ[  
 ], ροιμεταδά [ ]  
 ], πολυνολβονέδῶκ[  
 ], ελωσινέχεντοῖςδα[  
 ], ιμοιράν [ ]  
 15 ], τυνδαρίδ[ ] ]σιλᾶγξ[  
 ], ικαλπυγοςδκενκε[  
 ], θιπποδαμωικαι [ ]  
 ], εσαντιθέοι [ ]  
 20 ], ροπάονες οἶσινες [ ]  
 ], ἔιμεγαλαχρῶσαιγυ[  
 ], καδέα. [ ]  
 ], ενουφατονεστινε[  
 ], ωντεκεεσσι·σεδᾶν[  
 ], ενκαταδερκεταια[  
 25 ], τακαλλιστονεπιχθ[  
 ], οισεναλ[.] ]γκιονειδο[  
 ], χαλλοσουτῶς [ ] [ ]  
 ], ανιάοναουτ [ ]  
 ], ρδιανειρανα[.] ]ελ[  
 30 ], δαμιμοναῖο[  
 ], στεχοροδίσππο[  
 ], ἄνβαθυνεν [ ]  
 ], ἄμφιτεθανμα[  
 ], λσεα ᾠχᾶεντε [ ]  
 35 ], πους· λαχνά[  
 ], μοσνᾶιτεκαυδρ[  
 ], ττᾶτ'εσαγῶνεπᾶς[  
 ], νπατερωνιδήρα[  
 ], για [ ]  
 40 ], εθεω [.] ]αρεστιδε[  
 ], ἔσσεα [.] ]θεμικα[  
 ] [ ]

**Fr. 1** 1 [., off the line the lower part of a slightly convex or forward-sloping stroke 2 Of ]ε only the tip of the overhang and end of the cross-stroke Above α[., of which only the base of the loop, a v.l. 4 ], the foot of a forward-sloping stroke Of κ only the foot of the upright and the lower branch The extreme right-hand end of a cross-stroke touches the top of ο Of ω[ only the top of the left-hand stroke 5 ], level with the top of the letters, on a single fibre, part of a cross-stroke with a thickening at the right-hand end 7 ], the middle part of a slightly concave stroke with the right-hand end of a cross-stroke through it; θ? 8 ], the edge of a slightly convex upright having a projection to left of the top 11 ], the lower end of an upright descending below the line and a horizontal stroke above it in the interlinear space τ may be a badly made γ 12 Of ]π only a speck of the top right-hand corner 16 ], the right-hand base angle of a triangle; anomalous for δ or φ, perhaps ο or ω 17 ], γ or the left-hand part of π 19 ], the edge of an upright 20 Of ]ε only the right-hand extremities 21 Of ]κ the same Of α only the base of the loop and the tip of the downstroke 22 ], a trace on the line suggesting the lower end of a stroke descending from left 26 κ into γ!, first hand? 27 ], a small ο, followed at an interval by the lower part of a forward-sloping stroke with a dot above and to left; apparently part of a marginal note 28 ], on the line a convex stroke, above it a concave stroke touching the end of the cross-stroke of τ; presumably τ' followed by α or ο 29 Of ]ν only the end of the right-hand branch 30 ], on the line the end of a stroke descending from left 31 ], the same 33 ], the tip of an upright followed by a cross-stroke as of τ 34 ], on the underlayer a stroke sloping from left to about mid-letter; α not suggested ], the lower part of a stroke rising to right 35 By the first hand, but anomalous 40 ], the upper corner and cross-stroke of γ suggested, not τ ], an apex as of λ, but ν may be possible though the left-hand stroke would be more than usually sloping 41 The second ε remade or written on another letter

**Fr. 1** 5 Archilochus is quoted for ἄιδων ὑπ' ἀλητήρος (fr. 123, perhaps at **2312** fr. 6, 8). Theognis has ὑπ' ἀλητήρος ἀείδειν (825; ἀκούων 533), μετ' ἀλητήρος ἀείδειν 1065.

6 παντῶς Doric accentuation Apoll. Dysc. π. ἐπιρρ. 170, 15. Similarly οὐτῶς, l. 27.

7 οἶά τε adverbial? Cf. Alc. 56, 4, Bacchyl. v 65.

8 κατ' αἶσαν 'rightly, rightfully', cf. *Il.* vi 333 κατ' αἶσαν . . . οὐδ' ὑπὲρ αἶσαν, Pind. *Pyth.* x 26 (schol. κατὰ τὸ προσήκον), Bacchyl. x 32; (οὐ κατ' αἶσαν Pind. *Pyth.* iv. 107 (schol. παρὰ πάντα τὰ δίκαια), παρ' αἶσαν *Pyth.* viii 13 (schol. παρὰ τὸ καθήκον, παρὰ τὸ δέον).

Or, if ]ο represents a genitive, cf. Pind. *Nem.* iii 15 οὐκ . . . Ἀριστοκλείδας τεάν ('ἐάν') . . . κατ' αἶσαν (schol. διὰ τὸ εὐν μέρος; κατὰ τὴν ἑαυτοῦ μερίδα . . ., ὅσον γε αὐτῶι ἀνήκε).

I cannot account for the 'short'. The best guess I can make at the reading is ὦς.

10 δύναμις v.l. δύνασις. At Bacchyl. x 49 δύναμιν corrected to δύνασις. δύνασις three times in Pindar (*Pythians*).

10 seq. Possibly κράτ[ος . . . μέγα.

11 seq. ἐδώκ- implies ἐδώκαν, Doric accentuation, and this makes δαίμονες a reasonably likely supplement, but I do not see why it should have been considered to require an accent.

ἐδώκαν and ν]ικάσαν fr. 11, 8, and likewise ἀντιθέοι, l. 18, and ἀγερώχοι fr. 27 (b) 14 are furnished with Doric accents. It must therefore be remarked that **2430**, which there is reason to attribute to Simonides, has other Doric characteristics but not this: αἶσαν fr. 4 ii 8, ἐστᾶσαν fr. 32, 2, ]βάρυνον ibid. 4, and μεταίεμενοι fr. 35 (b) 9. On the other hand, manuscripts of Stesichorus,<sup>1</sup> when accented, have in these cases Doric accents, e.g. **2359** (Cυοθήραι) ii 2 ἰζάνον, i 2 ὄψιγόνου, ἀσπαί[οι, **2617** (Γηρυονηίς) fr. 29, 3 ηλύθον, fr. 1, 2 εχοίαι, fr. 2 ἀρίστοι.

13 ἔχεν i.e. ἔχεν, as at fr. 6, 3 seq. αἰδειν, λεγειν. At **2430** fr. 79, 12 θόρέν (aorist).

τοῖςδ' α- seems to be implied.

15 Τυνδαρίδ[αι]α, and so, l. 17, Κάστορι] θ' ἰπποδάμωι καὶ . . .

λαγέ[ται] in some form.

16 I should guess δκ' ἐν κε[. I now believe that δκ' for ὄτε should be recognized at **2430** fr. 47, 2.

17 On the analogy of Κάστορά θ' ἰπποδάμον καὶ πύξ ἀγαθὸν Πολυδέυκα *Il.* iii 237, *Od.* xi 300 there is likely to be a mention of Polydeukes at the end of this verse, but whether π[ stands for πύξ or Πω-, Πολυδέυκει (or some equivalent, e.g. Πολυδέυκος βίαι as at Simon. fr. 4, 1) or something else, there is nothing to show.

<sup>1</sup> **1790** (+ **2081** (f)), which preserves verse attributed to Ibycus, displays the same system as MSS. of Stesichorus.



**Fr. 5** 1], the lower end of a stroke curving down from left to mid-letter 2], a longer piece of a similar stroke touching  $\sigma$  near its base Above  $\chi$  a dot, perhaps casual 3 ], a slightly concave upright

**Fr. 6** 1] . . ., the lower left-hand arc of a circle, followed at an interval by two hooks to right on the line *Marg.* 1 . . . ], the lower part of a stroke curving up to right, followed by the lower part of an upright with a horizontal stroke to right from its top; at an interval the base of a circle 2 . . . ], *prima facie*  $\eta\lambda$ , but this may be illusory 4], possibly the bottom right-hand angle of  $\sigma$ .

**Fr. 6** 5 I can make no better guess than that this represents a derivative of *ετωμόλος*, but there is no doubt that ] $\omega$  was not written. Diminutives in -*ύλλιον* are alien to lyric verse.

## Fr. 7

. . .  
]. [  
]. ροσδρ[  
]. αίμ[  
] τουτ[  
5 ] μεγα[  
] ητομ[  
] σο[  
] δ[  
. . .

**Fr. 7** 1 A thickened upright with the start of a cross-stroke to right of its top 2 ], traces compatible with the right-hand upright of  $\pi$ , but not verifiable Of  $\rho$  only the upright 3 ], apparently elements of an upright 4 ], the middle part of the left-hand side of a circle? 5 ], the top and bottom of an upright? 6 ], the start of a stroke rising to right? 7 . . . ], an upright, suggesting the left-hand stroke of  $\nu$ , with a speck to right which could represent the tip of the right-hand stroke, followed by the apex of a triangle 8 In the left-hand margin an isolated dot

## Fr. 8

. . .  
]. . . εϋ[  
] [  
]. εα·περιανδριδα[  
]. ον·εϋτέκεν'όρκον[  
5 ] δωνελιγμα<sup>α</sup>παιδ[  
] [  
] ιετεπαιδών[  
. . .

**Fr. 8** 1] . . ., a dot on the line closely followed by the end of a stroke curving down from left and this by a hook like the base of  $\epsilon$ ; next, two dots on the line, perhaps representing one letter 3 ], on a single fibre a cross-stroke opposite the middle of  $\epsilon$  Between  $\alpha$  and  $\pi$  a thin upright ending below in a thick dot and perhaps having a cross-stroke to right running into the top of  $\pi$  4 ], on the line a hook to right 5 ], perhaps  $\iota$ , but much damaged ], perhaps the edge of the left-hand arc of a circle

**Fr. 8** 4  $\epsilon\upsilon\tau\acute{\epsilon}\ \kappa\epsilon\nu$  Pindar  $\epsilon\upsilon\tau\acute{\epsilon}\ \acute{\alpha}\nu$  (3 times) only. Neither elsewhere in lyric.

## Fr. 9

. . .  
]. χ[.].]. [  
] ατερείαθ[  
] ηπόται[  
] αγοις[  
5 ] κωιερευθ[  
] γκελαδηι[  
]. ετετεκνα[  
]. . . σευστη[  
] αταδια[  
10 ] αΐδερατ[  
] ονοῦκατα[  
] γπροπο[  
]. ηρεπεε[  
. . .

**Fr. 9** 2 Of ] $\alpha$  only the right-hand stroke Of  $\theta$  only the left-hand edge 3 ], the upper and lower ends of the left-hand stroke of  $\nu$  acceptable, but  $\chi$  is an alternative and there are others 4 ], the lower left-hand part of a circle;  $\alpha$ ,  $\sigma$ ,  $\omega$  apparently possible 5 ], the lower end of a stroke descending from left 6 For ] $\nu$  perhaps  $\iota$  ], the bottom left-hand angle of  $\delta$ ? 7 ], the edge of the right-hand arc of a circle? Of  $\alpha$  only the left-hand end of the loop 8 ], the upper end of a stroke descending gradually to right, followed by traces compatible with the top and the end of the cross-stroke of  $\epsilon$  Of  $\eta$  only the first upright 10 Of ] $\alpha$  only the tail. Above it what appears to be an upright;  $\iota$  not suggested Of  $\tau$  only the left-hand end of the cross-stroke and the extreme lower end of the stalk 12 ], a dot on the line, followed by the start of a stroke rising to right 13 ], a speck just below the top of the letters

**Fr. 9** 2  $\epsilon\upsilon\pi$ ] ατερεία.  
3 ποταιν[ι-.

## Fr. 10

. . .  
] [  
] [  
] διταε[  
] αν[  
3 ] [  
. . .

**Fr. 10** 2 ], the lower part of an upright 3 The top of an upright

FR. 11

]μθεωνόθ[  
 ] . άδιονδρομ[  
 ]π . ντασαπλάτ . [ .  
 ]χαλεπαδέτισαλ[  
 5 ]άτεσιδάρεοσεπ[  
 ]ρακλεοςγαμεν . [ .  
 ]νυφαρμασιτε[  
 ]ι κάσαντρεχο[  
 ]άσιό . . οσαρηίο . [ .  
 10 ]πιβά . ταδεδε . [ .  
 ]ηλευ[ . ]δεπαλα . . [ .  
 ]υδοσυπερτερον[  
 ]άμενουδυν[  
 ]άνανίκατο[  
 15 ] . δεκαίμέ . [ .  
 ]αικρατε[ .  
 ]χρῦσάο . . [ .  
 ]γαρνονανγ[  
 ] . τανεν . [ .  
 20 ]με . . [ .  
 ]αι . [ .

**Fr. 11** There is a 'joint' running irregularly down the middle

2] ., the right-hand part of a cross-stroke touching the top of α 3 Of ]π only the right-hand convex upright. It is followed by ο or α, either anomalous π made out of τ; λ retouched [ ., the middle part of the left-hand arc of a circle 4 Of ]χ only the right-hand ends of the crossed strokes For λ[ I am not sure that ν is not preferable 6 [ ., the left-hand arc of a circle 9 Between ο and ο a dot on the line and a slightly backward-sloping upright [ ., the lower part of an upright 10 Between δ and τ a comma-like hook, level with the top of the letters, followed by the upper tip of a stroke descending to right; if these are to be combined, there is room for a narrow letter after Of τ no sign of the left-hand part of the bar [ ., a dot level with the top of the letters 11 [ ., a dot off the line, followed by the lower left-hand arc of a circle 15] ., the upper tip of a stroke rising from left [ ., the lower part of an upright descending below the line. Between this letter and ε something inserted above the line 16 Of ε only the upper left-hand part, but not, I think, ο [ ., a trace level with the top of the letters 17 ο ex ι first hand [ ., a speck off the line, followed at an interval by the lower part of a stroke rising to right 18 Of ]χ only the right-hand end of the cross-stroke Of χ[ the upright is anomalously sinuous, but ν or π would also be anomalous 19] ., a cross-stroke with a thickening at its left hand end level with the top of the letters Of τ only the top, of α only the tail [ ., a hook to right level with the top of the letters 20 [ ., an upright descending below the line, followed by four dispersed traces at different levels 21 [ ., the upper part of a slightly convex upright

**Fr. 11** 1 ή]μθέων.

2 (-)ς]τάδιον.

3 I do not think that π, though marginally preserved, can possibly be read as κ, so that δρδ]κοντασ άπλάτο[υς might be considered (for which cf. Pind. *Pyth.* xii 9, Bacchyl. v 62).

5 I can find no evidence for αιδήρεος feminine. A figure sometimes found in the surroundings referred to in the note on l. 11, Atalanta, might perhaps be so qualified.

7 ύφ' άρμασι cf. Pind. fr. 234 ύφ' άρμασιν ίππος, *Isth.* v 5 schol.

8 (ε)ν]ικάσαν τρέχο[ντες.

9 A word beginning (as shown by the *trema*) with ιο followed by two letters and ος has a good chance of being 'Ιόλαος. But though λα (as written in l. 11) may be accommodated, I am bound to say that α would have to be supposed very anomalously formed. The internal argument for Iolaus l. 11 n.

Not prima facie άρήιος.

10 έπιβάντα is a natural guess, but I do not think reconcilable with such traces as remain.

11 Π]ηλεύ[ς] δέ παλα- the exact form of words is not ascertainable, but I suppose there is not much doubt that there is a reference to Peleus as a wrestler. The most notable occasion on which he competed was the άθλα έπί Πελίου (*Apollod. Bibl.* iii 9, 2, 4 seq., 13, 3, 1; Paus. v 17, 10; Hygin. 273), and at these Iolaus also competed (with a *quadriga*), at least according to Pausanias (l.c., description of the chest of Cypselus) and Hyginus (l.c.). Other details compatible with the hypothesis that these games are referred to may be found in ll. 1, 2, 7, 8, 12. But there are many others of which I cannot see the relevance to such a context, most strikingly of all ll. 17 seq.

12 κ]όδος ύπέρτερον. If this refers to a victory in the games, it is to be noted that according to Apollodorus (l.c.) Peleus was defeated by Atalanta and according to Pausanias (l.c.) fought with Jason on equal terms. Only Hyginus (l.c.) makes him victorious.

13 ]αμεν, infinitive, ού δυν[α- a reasonable articulation. In l. 6 γαμέν also looks to me the likeliest interpretation.

17 seq. Chrysaor plays no part in legend except as father of Geryones. Geryones is an important figure in the Herakles story. Herakles was present (presided?, Pausanias (l.c.), competed, Hyginus (l.c.)) at the funeral games of Pelias. (It is possible that his name is to be recognized in l. 6 above.) Except for the fact that Stesichorus wrote an *Άθλα έπί Πελίου* and a *Γηρουνηίς* in each of which Heracles appears, there is no connexion that I know of between the two stories.

FR. 12

(a) (b)

] [ .  
 ] [ .  
 ]ελε[ .  
 ] . δα[ .  
 ]ταρ[ . ]ι . [ .  
 ]νοπ[ . ] [ .  
 ] . ολά[ . 5 ]άνια[ .  
 5 ]λο[ .  
 ] . ν . [ .

**Fr. 12** The cross-fibres seem to run from (a) to (b), but there is nothing to show the distance between them

(a) 1] ., I think α, but λ not ruled out 2 [ ., a dot well below the line 4] ., the extreme right-hand end of a cross-stroke touching the top of ο [ ., perhaps the top of the left-hand stroke of

$\nu$ , but too damaged to verify 5 .[, I think  $\nu$ , but  $\tau$  may be possible 6 ]., the lower end of a stroke descending from left .[, the upper end of a stroke descending to right  
(b) 5 Over a[ an accent, I think the left-hand end of a 'circumflex'

## Fr. 13

· · ·  
] [·  
]ανπολιν [·  
]. ζαν β<sup>η</sup>ο<sup>υ</sup>ς [·  
]όεσσα [·  
].νεπικωμα [·  
5 ] [·  
].ν εσα [·  
Blank

**Fr. 13 2** ], the right-hand arc of a small circle, immediately followed by an upright with a projection to left at the top; does not much resemble the hand of the text 4 *margin.* ], looks like  $\omega$  with a tail depending from the top of the right-hand stroke 6 ], the right-hand base angle of  $\sigma$  or  $\omega$ ?

**Fr. 13 6** This line looks a little smaller and sligher than the three of the text above and might be an addition made in the lower margin.

## Fr. 14

· · ·  
] [·  
]ὄτιςτος [·  
] [·  
] [·  
]. [·  
· · ·

## Fr. 15

· · ·  
] [·  
] [·  
].λες [·  
]ονάμ [·  
]κλεος [·  
]θεν [·  
5 ]πας [·  
] [·  
].ν [·  
· · ·

**Fr. 15** Smaller writing than any of the rest 1 ], the lower end of a stroke descending from left 2  $\alpha$  ex  $\sigma$ , first hand 5 For  $\varsigma$ [ perhaps  $\sigma$  7 ], the top of  $\epsilon$ ? Above and to right of  $\nu$  the start of a stroke rising to right, perhaps relating to l. 6

**Fr. 15** A possibility to be considered is that ll. 1-5 of these verses were written in the upper margin, having been omitted in their place in the column. At least, that might account for the relatively small size of the writing.

## Fr. 16

· · ·  
].μ.θεω. [·  
]οκλεακ<sup>ε</sup>υρ<sup>υ</sup>θενη. [·  
]υχετ<sup>α</sup>α<sup>α</sup>θα [·  
] [·  
5 ] [·  
].ποισαπα. [·  
] [·  
]βαινε. [·  
]λλι [·  
10 ]λλέραςτ [·  
] [·  
] [·  
]ουσαθ [·  
· · ·

**Fr. 16 1** ], the foot of a slightly forward-sloping stroke After  $\mu$  a trace off the line, followed by two hooks to right like the lower part of  $\varsigma$ , between the second of which and  $\theta$  a hook to left off the line .[, the feet of two uprights, probably  $\nu$  2 *margin.* ], an upright with ink, partly blurred, to right of its foot, and a suspended letter, perhaps  $\alpha$  6 ], the right-hand edge of a circle .[, a dot level with the top of the letters A dot below the tail of the second  $\alpha$  may belong to a marginal note 8 .[, a dot on the line, followed by a dot below the line  
On the back, at the top, traces of two widely separated lines

**Fr. 16 2 margin.** Πρ]οκλέα κ(αί) Εὐρυθένη the founders of the Eurypontid and Agiad lines of Spartan kings.

3 ε]υχετ<sup>α</sup>α<sup>α</sup>θα[ι hitherto not found in lyric, but only in epic, verse. I do not understand the marking of the second  $\alpha$  as long. I suppose it is by analogy with active forms in  $-\alpha\acute{\alpha}\nu$ .

10 ]λλέ', e.g. περικαλλέ(α)?

## Fr. 17

]λξ[  
 ]επηρ[  
 ]ουδε[  
 ]περιδω[  
 5 ]ρυσσα[  
 ]κοχετο.[  
 ]χθών.[  
 ]ελεφαν[  
 ].ς[  
 10 ]λμ'.[  
 ].<sup>v</sup>oco.[  
 ].τει[  
 ].νε[  
 ]ργα[  
 15 ].ε[

**Fr. 17** 1 ε anomalous and more like θ, but not the θ of this hand 2 ], the foot of an upright 3 ], an upright 6 ], the lower part of an upright descending below the line, followed at an interval by a short flat stroke on the line 8 ], a dot level with the top of the letters ], traces compatible with the top of τ, but not verifiable 9 ], a dot about mid-letter ], the lower part of an upright 10 Of λ only the lower part of the right-hand stroke After μ either α or ο, followed by a trace on the line 11 ], the ends of divergent strokes, as of χ? ], the upper end of a stroke descending to right 12 ], two vertically related dots opposite the left-hand end of τ 13 ], the right-hand angle of ω? 15 ], a speck some way from ε, not quite level with the top of the letters

On the back, at the top of the fragment, the remains of three lines ]].[ ]υγα[ ]τον[

**Fr. 17** 4 seq. 'Ες]περιδω[ν and χ]ρυσσα (μᾶλα) are obvious possibilities.

## Fr. 18

]..[  
 ]βο[  
 ]εξ[  
 ].ει[  
 5 ]νι[  
 ]εξ[  
 ]πα[  
 ]φν[  
 ]μᾶ[  
 10 ]ω[

**Fr. 18** 1 Traces compatible with the top of γ (or τ) and the apex of a triangular letter 2 ], a trace on the line 3 ], the left-hand side of a small circle at the level of the top of the letters; ν not suggested 4 ], confused ink against ε at about the middle 5 ], ο or less probably ε 6 Above ε a thick dot 10 ], a dot level with the top of the letters

## Fr. 19

].εα[  
 ].εκ[  
 ] [   
 ]κπρ[  
 5 ]αλλε[  
 ] [

**Fr. 19** 1 ], the right-hand end of a cross-stroke touching ε below the top Between ε and α a high dot; perhaps part of a letter in the previous line ], the start of a stroke rising to right? 2 ], the loop of ρ or possibly the right-hand side of ο, followed by a convex upright Of κ only the central lower part

## Fr. 20

]..[  
 ]αν[  
 ]κνω[  
 ]α[

**Fr. 20** 1 Prima facie ]λλ[ but ]α and ν[ do not appear to be ruled out 2 Over α a 'long' or a rough breathing? 3 Of ]κ only the ends of the upper and lower arms

## Fr. 21

].θ[  
 ].εα[  
 ] [   
 ]α[  
 5 ]δδαι[  
 ] [

**Fr. 21** 1 ], perhaps the turn-up of ε or the like, followed by the lower part of c (or less probably ε) 2 ], a short descending stroke against the upper part of c 5 Of ]δ only the bottom right-hand angle; φ perhaps not ruled out



## Fr. 22

. . .  
 ]..[  
 ]αιοι.[  
 ]ίνι.[  
 ] [  
 5 ]..οι[  
 ]..[

**Fr. 22** 1 The lower right-hand arc of a circle, followed by the lower part of a stroke rising to right from below the line 2 ], ο or perhaps c 3 ν seems to have been made out of λ *currente calamo* ], a triangular letter, I think δ likeliest 5 ], the extreme end of a stroke below the left-hand side of ο 6 The upper part of a stroke sloping gradually to right, followed by the tip of a stroke well above the level of the top of the letters

## Fr. 24

. . .  
 ]..[  
 ].ηνα[  
 ]να..[  
 ] [  
 . . .

**Fr. 24** 1 A horizontal stroke on the line 2 ], the right-hand end of a cross-stroke touching η at the left-hand end of its cross-stroke Of α[ only the loop 3 ], the right-hand stroke of a triangular letter, followed by the top of a stroke descending to right

## Fr. 26

. . .  
 ].κ[  
 ]νμ[  
 ]θε.[  
 . . .

**Fr. 26** 1 ], the foot of an upright 3 ], the left-hand arc of a circle

## Fr. 23

. . .  
 ]..[  
 ].ά[  
 ]ε.[  
 . . .

**Fr. 23** 2 ], perhaps the edge of the loop and elements of the stalk of φ, or ρ may be possible 3 ], the foot of an upright, followed by a short arc from the lower left-hand side of a circle; perhaps π, or separate letters

## Fr. 25

. . .  
 ].γα[  
 ].νο[  
 ].κ.[  
 . . .

**Fr. 25** 1 ], I think λ likelier than α 2 ], a trace of a stroke from left touching the middle of the left-hand upright of ν 3 ], apparently the top and a trace of the lower left-hand side of a circle

## Fr. 27

(a)

. . .  
 ].νο.[  
 ]μαχαιγιγαντες [  
 ]μεναρήονεσαλκα[

5

(b)

]..[ταγενέ..[  
 ]τωννόν[  
 ]νμφοραῖς[  
 ]νῆριώ[  
 ].υσω[

]εν [

].ννεοικ[

].οντε[

].ρόδε[

10

]λυκες [

]αεξόμ[

]ακτος[

]ωσδαυ [

λ[

]ἀγερώχου α[

15

]οκρατησθαι[

].ν[  
 . . .

**Fr. 27** There is no external evidence to show the distance between (a) and (b) 1 ], on the line a speck and at some distance to right the end of a stroke descending from left; α possible ], the lower part of an upright descending below the line 2 Of ]μ only the end of the right-hand stroke 4 ], the lower end of a stroke descending below the line α ex ο? ], perhaps the tops of εθ 7 Above ω a dot perhaps indicating a v.l. ], on a single fibre the upper end of a stroke descending to right Of ν only the top left-hand angle and the tip of the right-hand upright 8 (a) ], a dot slightly higher than mid-letter with the lower part of a stroke descending from left below it (b) ], a speck on the line 9 ], the right-hand end of a stroke level with the top of the letters; perhaps ε 10 Of ]λ only the lower part of the right-hand stroke ], γ or π 12 ]α anomalous; perhaps made out of ο

**Fr. 27** 2 A compound of -μάχησ seems as likely as μάχαι.

3 The accent indicates ἀρήονες, precluding ἄρηον ἐς. Perhaps, therefore, ἀλκιδ[ν is implied.

4 γενέθειαι.

5 I cannot guess what is meant by the accentuation. It would be appropriate to a compound word like νουνεχής, but to nothing that could be expected in lyric verses.

6 ε]νμφοραῖς[.

14 ἀγερώχοι laudatory, of persons (Alcman and) Bacchylides, of things Pindar.

15 -]οκρατης θαν[ατ-?

## Fr. 28

. . .  
 ]θϵ.[  
           αγαν.[  
           εκατα.[  
 ]ραινωνι:[  
 ].αξφρενας[  
 ].ν [   
 5 .^]μαπα[  
 ] [   
 . . .

**Fr. 28 1** Below θ the right-hand end of a curved stroke, perhaps a 'hyphen' After ϵ a dot on the line followed by the extreme lower end of a stroke descending from left; perhaps two letters *margin*. ρ ], perhaps the lower part of ζ, followed by the foot of an upright 2 ], a horizontal stroke level with the top of the letters, followed by what most resembles ν 3 *margin*. ], perhaps the right-hand edge of β 4 ], indeterminate traces, perhaps of the right-hand arc of a circle

## Fr. 29

. . .  
 ]νεω[  
 ]βροτ[  
 ]ιδεκ[  
 ]κε κ[  
 ] [   
 . . .

## Fr. 30

. . .  
 ].α[  
 ]θϵ.[  
 ]μεν[  
 ]πέν.[  
 5 ]όχ[  
 . . .

**Fr. 30 1** ], a median dot, followed by a dot on the line Of α[ only the loop 2 Of ]θ only the middle of the right-hand side ], the upper left-hand arc of a small circle just above mid-letter, followed by a dot on the line 4 ], the left-hand base angle of a triangle; δ suggested

## Fr. 31

. . .  
 ].ϵ[  
 ].μ.[  
 ].ιττ[  
 ]ζο[ι.[  
 5 ]παν.[  
 ]τωσ[  
 ].]λλα[  
 . . .

**Fr. 31** The upper part rubbed  
 1 ], the foot of a stroke hooked to right, at about mid-letter; ? an inserted letter 2 seq. In the left-hand margin the ends of three lines of small writing 2 Before μ the first letter of the line appears to be ν, represented by the left-hand end of the cross-stroke and the foot of the stalk 3 Besides ιττ a number of other combinations might be proposed, some more attractive as decipherments but not acceptable as elements of words 4 ], the start of a stroke rising to right with a projection to right at its upper end 5 ], the foot of an upright hooked to right or the left-hand side of the back of a loop? 6 seq. In the interlinear space between ω and ]λ a heavy dot 7 ].], a cross-stroke slightly above the top of the letters

## Fr. 32

. . .  
 ].[  
 ].φι[  
 ]αντ[  
 ].[  
 . . .

**Fr. 32 1** On the line a hook to right 2 ], on the line the lower end of a stroke descending from left 3 Of ]α only the tip and lower end of the right-hand stroke

## Fr. 33

. . .  
 ] . [ .  
 ] . ο τ ο ι . [ .  
 . . .  
 ] α ρ ε π . [ .  
 ] γ κ [ .  
 . π .  
 5 ] . ο ρ μ ο [ .  
 ] . [ .  
 . . .

Fr. 33-34 appear to come from the same column.

Fr. 33 1 On the line a short arc of the base of a circle 2 ], the right-hand end of a loop, about mid-letter; ρ possible ], the left-hand arc of a circle; ε possible 3 *margin.* ], the lower end of a slightly forward-sloping stroke 5 ], the overhang of ε or the like?

Fr. 33 2 β]ροτοικ[ possible.

The two parts of the marginal addition are apparently in different hands. The natural inference is that *Ἄρσι* ( ) is not the authority for επ-.

## Fr. 34

. . .  
 ] ν α ρ . [ .  
 ] δ ο λ ο π [ .  
 ] φ ᾶ θ ' ὠ [ .  
 ] . [ ι ] τ ε ρ α ς . [ .  
 5 ] . ν ι μ ε λ ε ω ν . [ .  
 ] π ι κ ρ α τ ε ω . [ .  
 ] ν ο υ χ ο ς . [ .  
 ] ν γ α ρ ν υ α ν [ .  
 ] ν α τ ο π [ . ] τ ν [ .  
 10 ] α κ κ ο ρ υ φ ῖ [ .  
 ] . θ ε ω [ .  
 ] . θ α ν α τ α [ .  
 ] . ν ο ι [ . ] α [ .  
 ] ν ι μ [ .  
 . . .

Fr. 34 1 ], π acceptable; γ followed by a dot on the line not ruled out 3 Over the left-hand side of φ the right-hand end of a horizontal stroke 4 ], the lower right-hand arc of a circle

with a tail hanging from its upper end; ο or ω? ], a dot level with the top of the letters 5 ], the bottom right-hand angle of ο or ω suggested ], a short arc of the left-hand side of a circle on the line 6 Of ω only the left-hand and the top of the right-hand stroke ], a more or less horizontal stroke level with the top of the letters, followed by another at the same level; ε ] appears possible 7 ], a short nearly horizontal stroke, with a dot below its left-hand end, level with the top of the letters ], the upper part of an upright 8 Of α only the lower part of the right-hand stroke 9 ], two dots side by side on the line; η acceptable 10 Of φ only the left-hand loop, but not δ 11 ], the lower end of a stroke descending from left 12 ], the same 13 ], a dot level with the top of the letters and a dot below it on the line

Fr. 34 2 δολοπ[λόκ- a fairly likely guess among the various possibilities.

6 ε]πικρατέωσ as at Stesich. fr. 40, 24 (but otherwise an epic word, Hom. *Il.*, Hesiod) looks likely. Not -έων.

7 I cannot interpret the traces before ν. I should guess the articulation to be ], ν οὐχ ὄει[-. If ]εν- is a possible reading (which I cannot deny), for *τεμενοῦχος* see Pfeiffer on [Callim.] fr. 813. ε]ἰννοῦχος, first, I suppose, in Hippon. fr. 35, 3, cannot be made out of the ink.

9 -]ῆματο π[ο]τν[ι-?

10 -]ακ κορυφ[ακ.

12 ἀθανατα[(-).

## Fr. 35

. . .  
 ] [ .  
 ] κ ε ν [ .  
 . . .

Fr. 35-37 appear to come from the same column

## Fr. 36

. . .  
 ] . [ .  
 ] . ι δ α ι . [ .  
 ] . . . ω . [ .  
 ] . . τ ο ι [ .  
 5 ] . ε ἴ ρ υ [ .  
 ] γ γ α ν [ .  
 ] . ε ν α ν [ .  
 ] ἴ κ . [ .  
 . . .

Fr. 36 1 The lower end of a stroke descending below the line 2 ], a slightly dipping cross-stroke touching the top of ι with a speck below its left-hand end; perhaps γ or τ ], a dot below the line 3 ] . . . , a dot just below the line, followed by a dot on the line, and this by the lower end of a stroke descending from left suggesting κ ], a dot below the line. I am far from sure that what

I have represented as  $\omega$  [ should not be, less obviously but more correctly, interpreted as  $\omega$  [ 4 ] . . , a thick dot just off the line, followed by the lower end of a stroke descending from left, e.g.  $\alpha$  [ 5 ] . . , the lower end of a stroke descending from left [ , the left-hand arc of a circle well off the line 6 ]  $\gamma$  rather anomalous [ 7 ] . . , the right-hand end of a cross-stroke level with the top of the letters 8 <sup>+</sup> is incomplete to left, but I think likelier than - Of  $\kappa$  only the tips of the upright and upper branch [ , I think the left-hand part of a short over a lost letter, not part of a letter

## Fr. 37

. . .  
]. $\xi$ . . [  
]. $\tau\omicron\eta$ [  
]. $\alpha\lambda\omicron\chi$ [  
. . .

**Fr. 37** 1 ] . . , the foot of an upright . . [ , the lower part of a slightly forward-sloping stroke, followed by the lower left-hand side of a small circle or loop; possibly a single letter, e.g.  $\eta$  or  $\pi$ , but I think the spacing suggests rather  $\tau$  [ 2 ] . . , a short arc from the top right-hand side of a circle

## Fr. 39

. . .  
]. $\rho$ [  
]. $\kappa\epsilon\alpha$ [  
]. $\delta\epsilon\nu$ [  
. . .

**Fr. 39** 1 ] . . , a cross-stroke touching  $\rho$  below the top 2 ] . . , the right-hand side of  $\omega$  acceptable

## Fr. 38

. . .  
]. $\omega$ [  
]. $\delta\omicron\chi\nu$ [  
]. $\varsigma\omicron\kappa\acute{\alpha}\rho$ [  
]. $\delta\omega$ . [  
. . .

**Fr. 38** There is a 'joint' visible at the bottom right-hand corner  
1 ] . . , the lower part of an upright, some way from  $\omega$  4 ] . . , the overhang of  $\varsigma$ ? [ , the top of a circle

## Fr. 40

. . .  
] [ ]  
]. $\nu\alpha\tau\omega\nu$  [  
]. $\tau\rho\acute{\alpha}\pi\acute{\epsilon}\tau\alpha$ [  
. . .  
]. $\varsigma$   $\acute{\omega}\varsigma\rho\alpha$  . . [  
5 ] $\tau\epsilon$ . [  
. . .

**Fr. 40** On the back remains of a line of writing parallel to the height of the roll.

4 ] . . , I think  $\sigma$ , but cannot quite rule out  $\omega$  Above this verse a horizontal stroke extending at one level as far as ] $\tau$ , l. 3, and, after a short rise, at another level as far as  $\alpha$ ; perhaps intended for a 'hyphen' [ ,  $\lambda$  followed by a dot level with the top of the letters looks likely, but  $\nu$  [ not to be ruled out 5 After  $\epsilon$  prima facie  $\sigma$ , but possibly a large  $\varsigma$

**Fr. 40** 3 The signs seem to imply a word containing  $-\tau\rho\alpha\pi\acute{\epsilon}\tau\acute{\alpha}(i)$  or alternatively  $-\tau\rho\acute{\alpha}\pi\epsilon\tau\acute{\alpha}(i)$ , but I have not guessed what it is.

## Fr. 41

. . .  
]. $\delta\epsilon\tau$ [  
]. $\kappa\iota\alpha$ [  
]. $\nu\alpha\iota$ [  
]. $\lambda\acute{\epsilon}\gamma\epsilon\iota$ [  
5 ] $\omicron\kappa\alpha\iota$ [  
. . .

**Fr. 41** 2 ] . . , the lower part of a stroke descending from left The stop is rather anomalous; perhaps it represents an interlinear letter 3 ] . . , the lower end of a stroke from left 4 Of ] $\lambda$  only the tail

**Fr. 41** 4 The accent might be taken to imply  $\lambda\acute{\epsilon}\gamma\epsilon\nu$ , but though  $\iota$  is close to the edge,  $\nu$  looks unacceptable.

## Fr. 42

. . .  
]. $\nu\pi\tau$ [  
]. $\alpha\nu\chi$ [  
]. $\omega\varsigma$  [  
]. $\kappa\upsilon\kappa\lambda$ [  
5 ] [ ]  
]. $\phi\acute{\iota}\kappa\omicron\nu$  [  
]. $\alpha\varsigma\epsilon\pi\eta\tau$ [  
]. $\omega\acute{\epsilon}$ [  
]. $\alpha\varsigma$  [  
10 ] $\varsigma\iota\varsigma$  [  
. . .

**Fr. 42** 1 ] . . , on the line the lower right-hand arc of a circle 2 ] . . , the middle of the right-hand side of a circle, close to  $\alpha$  7 Of  $\tau$  [ only the left-hand end of the cross-stroke against the right-hand angle of  $\eta$  8 ] . . , the right-hand end of a cross-stroke slightly below the top of the letters 9 Of ] $\alpha$  only the end of the tail

## Fr. 43

. . .  
]. $\omega\kappa$ [  
]. $\omicron\nu\epsilon\varsigma\alpha$ . [  
]. $\acute{\omega}\nu\tau\epsilon\pi\omicron$ [  
. . .

**Fr. 43** 2 ] . . , the left-hand end of a slightly dipping cross-stroke, as of  $\tau$  or  $\nu$

## Fr. 44

Col. i Col. ii

. . .  
]. $\nu$  ] $\alpha\iota$ . [ ] [  
]. $\pi\rho\acute{\alpha}$ . [  
. . .

**Fr. 44** There is a 'joint' down the middle  
1 Before  $\alpha$  the foot of an upright After  $\iota$  a cross-stroke with a dot about mid-letter below its left-hand end and touching with its right-hand end the top of a heavily cancelled upright; apparently  $\pi$  made into  $\gamma$  [ ] . . The apparent dot above the cancelled upright is not in the same ink, and perhaps not ink at all 2 ] . . , the lower part of an upright



|          |        |
|----------|--------|
| Fr. 53   | Fr. 54 |
| ].[      | ]εφ[   |
| ]φο[     | ]εα[   |
| ]αῖτα[   | ]δε[   |
| ]καιφ[   | ]ρε[   |
| 5 ]τακυ[ |        |

Fr. 53 1 A hook to right on the line  
4 φ made out ο Over ο what looks like a 'grave',  
but uncommonly low

Fr. 54 3 .[, c suggested, but only the left-  
hand part remains 4 .[, a dot level with  
the top of the letters

## 2736. CHORAL LYRIC (?PINDAR)

Of the three principal composers of choral lyric, to which category of verse the following tatters seem plainly to belong, it is Pindar, not Simonides or Bacchylides, to whom it is reasonable to ascribe them, though the hypothesis rests on no more than the use of the form γλεφάρωι (not βλεφάρωι) at fr. 2 (b) 17. Identification of the author is of no particular advantage. Apart from the three mentions of Heracles and the treatment at some length of the sack of Oechalia I can form no coherent idea about the contents of the piece. It may be suspected that a good deal is lost of the right-hand side of each column.

Of the metrical constitution likewise I can give no account. The coronis would be expected to mark the division between pericopae, the paragraphus the internal division between strophes. But there is no obvious metrical correspondence between the verses above and below the coronis in Fr. 1 ii and those above and below the coronis in Fr. 2 (a). The only correspondence I see in the whole of the evidence is that of the short verses Fr. 1 ii 19 and Fr. 2 (a) 6, below the first of which is a paragraphus, below the second a paragraphus cum coronide. But again there is no correspondence in the verses above and below each of these. A further anomaly, if Fr. 2 (a) starts at the top of a column, is that the paragraphus divides the verses between the first coronis and the second into two unequal blocks of sixteen and eleven.

The text is written in a medium-sized bookhand of a common type, comparable, for instance, with 7, ascribed to the third century. There are a few lection signs some of which may be by a different pen. The papyrus is in an exceptionally bad state of preservation. What makes it difficult to handle is the looseness of the surface, and in many places frayed out or floating fibres make decipherment precarious through displacement of the ink.

|  |                             |
|--|-----------------------------|
| Col. i Nothing preserved<br>but ]ν' opposite ii 15 | Fr. 1<br>Col. ii            |
|  | ].[                         |
|  | ]οντω[                      |
|  | τ...[οντα[                  |
|  | ὄρμανδο[                    |
| 5  | απω[.]α[.                   |
|  | όκνω[.]πα, αλ[              |
|  | οψινο.ρ[                    |
|  | ωνυ[.]ατον[                 |
|  | ..[ ]μενοσπολ[.]            |
| 10   | μο. [.] .] νειαιιδανε[      |
|  | [.]δα...ροτ' αφρωνπο[       |
|  | [ ] ειδωσ[.] ἐνηγονκαι[     |
|  | [ ] ανατοσκαθελωνπα[        |
|  | [.]...μενοιαν' καιε[.       |
| 15   | [.] .] .] ἐμε[.] εντιδοκεο[ |
|  | πολινα[.] κυλοτοξωνε[       |
|  | νασαρξ[.] ναιοιδασπρω[      |
|  | ηρακλ[.] καιτανλιπαρο[      |
|  | α[.]βαν                     |
| 20   | ξανθανχρυσοπεδ[...]οι[      |
|  | δωσικετοεσοιχα[             |
|  | χιμιονχαλκασπι[             |
|  | νεαμεντελ[                  |
|  | χ. νυκταστεα[               |

Fr. 1 To left of ll. 2-8 of Col. ii is a blank area of papyrus, of a width much greater than the usual space between columns, which is more or less what is seen to left of ii 17.

Col. ii has broken in two along the line of a 'joint', and as a result of subsequent warping the parts cannot now be laid so that all the verses run continuously at the same time.

Col. ii 1 ] ., level with the top of the letters, two dots side by side on a single fibre ε damaged, but ε apparently less likely 3 . . . [ , dispersed traces; the count is uncertain .[, the left-hand part of a cross-stroke, as of τ, with a trace below, prima facie ξ likely 4 Though the alignment of ó is not quite correct, there was no letter before it .[, a speck on the line 5 .[, a dot near the line, perhaps on the underlayer; above the following letter interlinear ink 6 Of ω[ only the

top of the left-hand stroke Between  $\alpha$  and  $\alpha$  specks compatible with the stalk of  $\rho$  but not suggesting it 7 Between  $\sigma$  and  $\rho$  perhaps the right-hand loop of  $\phi$  [the lower part of an upright 8 ], the right-hand end of a cross-stroke level with the top of the letters 9 [the lower end of a stroke descending below the line, followed by a cross-stroke, level with the top of the letters, having a dot below its left-hand end 10 Of  $\sigma$  only the base  $\sigma$  is followed by a hook to right on the line, and this by a forward-sloping stroke ], the foot of an upright ], the right-hand arc of a small circle;  $\sigma$  or  $\rho$  suggested 11 Between  $\alpha$  and  $\rho$  apparently the extreme top and bottom of an upright, followed by the lower end of a faint stroke curving down from left and this by a dot on the line and the top of a stroke which appears to split at the lower end 12 ],  $\gamma$  or the right-hand part of  $\tau$  13 ], a short horizontal stroke on a single fibre 14 ], specks, on right of which a headless upright descending well below the line [  $\gamma$  or the left-hand angle of  $\pi$  15 ], the tip of an upright, faint ], the upper part of an upright 17 Between  $c$  and  $\pi$  above the line the upper right-hand arc of a small circle, followed by a short horizontal stroke 18 ], only the extreme ends of the arms, but not  $\chi$  Of  $\sigma$ ], only the lower left-hand arc 19 ], prima facie  $\mu$  or  $\nu$ , but  $\lambda$  may not be ruled out 21 Above  $\omega$  traces 22 Of  $\iota$  only the thickened tip 24 Between  $\chi$  and  $\nu$  there is now no ink, but in an earlier transcript I find  $\chi\omega\nu$

**Fr. 1** Col. ii 3 The coronis implies a paragraphus under this line, but I cannot tell whether or not one was written.

4 The accent presents a problem I cannot solve. As appears from Bacchyl. xvi 13–end the mention of the river *Λυκόρμας* would not be out of place in the context implied by the proper names found in the lower part of this and in the next fragment. But *κόρ-* was not written and *Λυκ-όρ-* is an unacceptable division.

7 *ὄψιν*, perhaps followed by *ὄφρου*].

8 *ῥ[ε]τατον* suggested.

10 If *εἰς*, *Ἄϊδα νε[-* prima facie preferable to *Ἄϊδαν ε[-*, since Pindar has no example of *εἰς Ἄϊδαν*<sup>1</sup> but says *εἰς Ἄϊδα σταθμόν* *Ol.* x 92, *εἰς Ἄϊδα δόμον* *Pylh.* iii 11. *-ον*, but not *δόμον*, may have preceded in this verse.

12 [*ᾶ*]γένητον.

13 *θάνατος καθελών*. Cf. Pind. *Ol.* ix 60 *μη καθέλοι μιν αἰών*. Harpocr. *Lex.* i 165 *καθελών Δημοσθένης ἐν τῷ κατ' Ἀριστοκράτους . . . ἀντὶ τοῦ ἀνελών . . . ὡς καὶ Στησίχορος ἐν Ἴλιου πέριδι καὶ Σοφοκλῆς ἐν Εὐμήλωι*.

14 Presumably *μενοινᾶν* infinitive. The present participle three times in Pindar; no example in Simonides or Bacchylides. The noun *μενοινή* Hellenistic.

15 {*ε*}*ἰμε[ρὸ]εντι* (or *-[ρὸ]εν τι*)?

16 In view of the references below it is a reasonable guess that in *ἀγκυλοτόξων* there is allusion to the family of Eurytus, lord of Oechalia, all famous archers.

17 *ἄρξ[ο]ν ἀοιδᾶς*, addressed to the Muse? At any rate the narration of Heracles' sack of Oechalia seems to begin here.

19 *ἀμ[οι]βαν* seems likeliest, though an explanation of its situation between *ταν λιπαρο[-* and *ξανθαν* is not easy to think of. Perhaps the postulation of a full-stop after it is sufficient. (It may prevent trouble, if I say that *Δαῖ[αν]ει[ραν]* is out of the question.)

20 *χρυσοπέδιλος* again in choral lyric at 2621 fr. 1 ii 32.

21 seq. *ἵκετ' ἐς Οἰχαλίαν . . . Τραχίνιον* I take the general sense to be, that Heracles left Trachis (where Ceyx was harbouring him) and came to Oechalia, the consequences of his attack on which are recognizable in Fr. 2 (a) 7 seqq.

21 The *scriptio plena* is unexpected in a manuscript of this date and I do not see any particular advantage gained from its use. *ἕκετες*, though it is theoretically ambiguous, does not seem likely to be misunderstood.

22 Some form of *χάλκασπις* probable.

<sup>1</sup> Nor has any other lyric poet. For *Ἄϊδα δόμος* and analogous expressions preceded by *εἰς*, ἐν cf. Sappho fr. 55, 3, Alcaeus 48, 15; 296 (a) 5, Aristot. 842, 14 PMG.

Fr. 2

(a)

... ] . [ *ονο* . *το* [ *ε* ] *ν* . *λι* [ ] . [ ]  
 ... ] *αντιμαχοι* [ ] *ξω* [ ] *ν* [ ]  
*αμννομεν* *διος* *δ* . *κ* [ ]  
*εφαραγοννιοσμαρτυριας* [ ]  
 5 *πολεμοντερψιμβροτον* [ ]  
*ε* *θηκεν* [ ]  
*κλυτιον* *τ' αδειμ* [ ] *ντοῖμ* [ ]  
*ειδαιξασμ* . *αθύμουτ* [ ]  
*καν' καιευπλοκαμονπ* [ ]  
 10 *γνητων* [ ] *ανοντων* [ ]  
*γκεκυωνδιαρηιφ* [ ] *των* [ ]  
 ] . [ ] *ιολε* [ ] *ανχαιρ* [ ]  
 ] *αδ* [ ]

**Fr. 2** (a) Apparently the top of a column; no doubt above fr. 2 (b), but I cannot determine at what interval.

1 ] . [ the lower part of a forward sloping stroke Between  $\sigma$  and  $\tau$  the lower part of an upright on a single fibre After  $\nu$  an upright, before  $\lambda$  the lower end of a stroke descending from left 1 seq. The two separated upright strokes at the end of l. 1 and the bottom right-hand angle of  $\nu$  at the end of l. 2 certainly belong to this corner, but I am not sure whether I have got them opposite the right lines 3 Of  $\nu$  only the extreme lower end of the stalk Between  $\nu$  and  $\delta$  elements of an upright, nearer  $\delta$  Between  $\delta$  and  $\kappa$  a dot on a single fibre [ a triangular letter; perhaps  $\lambda$  likeliest 4 ], the foot of an upright 7 *ον* Of  $\sigma$  only the top, of  $\nu$  the foot of the left-hand upright Apparently *ο[ν]μ[μ]* intended 8 Of  $\xi$  only the right-hand end of the base 10 Of  $\omega$  only the right-hand stroke 12 Of  $\epsilon$  only the right-hand ends of the overhang and the cross-stroke Of  $\alpha$  only the underside of the loop and the lower end of the right-hand stroke [ an upright close to the break

**Fr. 2** (a), (b) I cannot follow the cross-fibres from fr. 1, but I do not think it can be doubted that fr. 2 represents the next column.

(a) 2 *ἀντιμαχος* was hitherto unknown to verse and only late attested even in prose. Although the letters can be articulated so as to avoid it, it seems certain that *ἀντιμαχοι τόξω* must be recognized.

3 I suppose *ἀμννόμεν[ο]ε*, but *οι* must have been crushed; and *ε* is so much damaged that I cannot rule out *ε*.

3 seq. *Διός* . . . [ *ε* *ρι* *ε* *φαράγον* *νιός*, Heracles. Cf. Pind. fr. 6a (d), Bacchyl. v 20.

5 The only other instance of *τερψιμβροτος* in lyric verse is at Bacchyl. xiii 72, where it is in the plural and what it qualifies is lost (presumably something like songs or dances). Otherwise it occurs only in hexameters (twice in the *Odyssey* and once in the Homeric hymn to Apollo) applied to the sun. I do not remember any passage in Greek where the notion expressed by 'delight of battle' appears.

7 *Κλυτιος*—the accentuation prescribed by Herodian and attested in 2359 fr. 1 i 4—was the name of, among others, one of the four sons of Eurytus (2481 fr. 5 (b) iii 29 seq.).







|  | Col. i | Fr. I | Col. ii  |
|--|--------|-------|--|
|  |        |       | ]νειναιταθεα[<br>], κατοδεληναϊκ[<br>]ρωσεινδοξο[<br>]ιταχακαδιατοε[<br>5 ]μμαχ[... ]ηδηαφ[<br>], α. ]γκαταθ[<br>]α. ]αγματ[<br>]ροστ.[<br>]μηνιζουσινοπωςβα[<br>]ροστ.[<br>]ηενλευφνδριαιπου[<br>]ματοσαυθισαπαντλη[<br>]παλαιονλουτριονα[<br>10 ]ωτος μετατοπ[ ]<br>]φερεταιτολοιπον<br>]τιχουταχανουντο<br>]σαφεςλογουτουεξης[<br>]τιχωναφεσανην[<br>15 ]πληρωμ[. ]ο[ ]στ.[<br>]ληνογεν[ ]τ.[<br>]φης[ ]λουτριο.[ ]<br>]εγουσιτινες α.[<br>]ροειρηται ενιππευσι κυ<br>]οσυποπτερυγωντοιονδε<br>20 ]τομεναρισταρχειονδο[<br>]υνοτιτερπανδρουεστι-<br>]αρχηνευφρονιοδεορτικ<br>]ων'ι[ ]νοςμελωνοδετη-<br>25 ]αραπλοκηνοτικτωναλ<br>]μανοσεστιδεκτωνεισομη<br>]ονυμνων αλληχρηχορο-<br>]δοντας[. ]ονεπιληναι<br>]σκοπε[ ]νε[. ]... ]εστιπ[ ]ι<br>30 ]νειθ.[ ]εται<br>]στων.[ ]ωνμα<br>]ωνειστον<br>]τωνδε<br>]ηναϊκον<br>35 ]ειτανεναγμενηπαλι[<br>]... ]νοσεστιπαντωσω[ |

|  | Col. i | Fr. I | Col. ii  |
|--|--------|-------|--|
|  |        |       | μέ]ν εἶναι τὰ θεα[<br>], κα τὸ δὲ Ληναϊκ[<br>]ρίως ἔνδοξο[<br>]ι τάχα καὶ διὰ τὸ ε[<br>5 ]μαχ[... ]ηδη αφ[<br>]. α. ]ν καταθ[<br>]αγματ[<br>]ροστ.[<br>]πολιν ε[ ]δη τὰ Διο-<br>10 ]ματος αυθις απαντλη[ ]<br>]παλαιὸν λούτριον α[ ]<br>]ωτος μετὰ τὸ π[ ]<br>]φέρεται τὸ λοιπὸν<br>10 τοῦ ε[ ]τίχου. τάχ' ἂν ὄν τὸ<br>]σαφὲς λόγου τοῦ ἐξῆς[<br>15 τῶν ε[ ]τίχων σαφὲς ἂν ἦν[<br>]πληρωμ[. ]ο[ ]στ.[<br>]ληνογεν[ ]τ.[<br>]φης[ ]λουτριο.[ ]<br>]λέγουσί τινες α.[<br>]π]ροείρηται ἐν 'Ιππεῦσι. κύ-<br>20 κ]νος ὑπὸ πτερύγων τοιόνδε<br>]το μὲν Ἀριστάρχειον δο-<br>]υν ὅτι Τερπάνδρου ἐστὶν<br>]ἢ ἀρχή, Εὐφρόνιος δὲ ὅτι ἐκ<br>25 τ]ῶν "Ι[ω]νος μελῶν, ὁ δὲ τὴν<br>]αραπλοκὴν ὅτι ἐκ τῶν Ἀλ-<br>κ]μᾶνος. ἔστι δ' ἐκ τῶν εἰς "Ομη-<br>]ρον ὕμνων. ἀλλ' ἐχρῆν χορὸν<br>]ροστ.[<br>]ματτοντο[<br>]ουβολοῦ ε[<br>30 ]δοτι ερατο[<br>]λεγον μαλ[<br>]ερίων τη[ ]βε-<br>]βραγμένην διαλελυμ[ ]ἐνην<br>]ειτα νεναγμένην πάλιν<br>35 ]... ]ομος ἐστι πάντως ω[ |

Fr. 1 Col. i 2 .[, a hook to right on the line 3 .[, the right-hand end of a cross-stroke touching the top of a 7 .[, perhaps the overhang of c 11 .[, the upper end of a stroke rising to right 13 .[, the lower end of a stroke curving down from left 15 .[, the lower part of a stroke descending below the line 16 .[, the lower end of a stroke curling from left and rising to right, followed by a dot level with the top of the letters and a dot below it, slightly to left, on the line .[, a forward-sloping upright 17 .[, a trace on the line .[, a forward-sloping stroke, ι or the second upright of ν 18 .[, the left-hand end of a cross-stroke level with the top of the letters 28 .[, there are very uncertain traces which may represent the right-hand end of a cross-stroke touching the top of ο; if τ, no whole letter wanting between c and ο 29 .[, on the line a hook to right .[, prima facie οc acceptable, but the place is stained and partly stripped .[, a letter may have been lost in the gap before εcτi π[ι], if a letter lost, ο likely 30 .[, the top of an upright 31 .[, the left-hand arc of a circle .[, well below the line the lower end of a stroke curving up to right (or, down to left)

Col. ii 2 .[, the upper part of an upright with the right-hand end of a stroke curving up from left to meet it; above apparently a circumflex. Not prima facie η, ει, αι or ει, αι 4 .[, less probably ν 6 .[, the upper end of a stroke rising from left to touch the top of the upper end of an upright .[, a dot level with the top of the letters 7 .[, below the line part of a stroke curving up to right 8 .[, a dot level with the top of the letters 9 ε[, less probably c 10 .[, a short horizontal stroke on the line 13 Over ι of -μει a dot 21 .[, the left-hand arc of a small circle, followed at an interval by the top of an upright 24 Of τ[ only the left-hand end of the cross-stroke .[, a dot level with the top of the letters 25 After τ a horizontal stroke level with the top of the letters 26 Of τ only the right-hand end of the cross-stroke against the top of a .[, on the line a short convex stroke 27 For ] perhaps ν 28 .[, the lower part of a stroke starting below the line and curving up to right, followed by a dot on the line; if one letter, η suggested, but τ.[ seems possible Before ν the start of a stroke rising to right, after ν a hook to right as of ε 31 Of ε only the part below the cross-stroke, of ρ only the lower part of the shank, of ρ[ only a short arc from the upper left-hand side 33 .[, an upright 36 .[, the foot of an upright Of οι only the bases

Fr. 1 Col. i 2 seq. Supplements which might be proposed as suggested by ἀπό Διοτίμου are δε[ύ-τερ]ον (or δε[κατ]ον) | δ[ύ]τα, or ἀρχον]τα. But comparison with those of ll. 4-5 rules out δ[ύ]τα as too short and ἀρχον]τα as too long.

3 εφ' οὐ . . . ἐδιδάχθησαν. What this should mean, 'in whose year Aristophanes' first play, the Δαιταλεῖς, was produced', is made plain by Excerpt. π. κωμ. ii 11 Κριστοφάνης . . . ἐδίδαξε . . . πρώτος ἐπὶ ἀρχοντος Διοτίμου διὰ Καλλιστράτου.

5 seqq. Catalectic anapaestic tetrameters.

In the context βα[λανεύ]ση<ι> seems appropriate. 'They seat (set) the — for the bath-man to douche. . . . Then 8 seqq. will mean: with the dirty water which he has drawn off from the sediment; say, ρύμματος αἴθρις ἀπαντήσας τὸ παλαιὸν | λούτριον. But if λανεῖν stood at the beginning of l. 7, ρυμ is insufficient for the beginning of l. 8. I do not know whether κμηγμα is found (as ρύμμα is, e.g. schol. Nic. Al. 96) for the deposit left by the material used as a substitute for soap.

ἐν λειψυδρίαι που 'during a drought', but I do not see the effect of που in this place.

λούτριον see on 17 seqq., below.

10 seqq. I suppose, ο]ὐ φέρεται. 'After — the remainder of the verse is wanting in the manuscript(s).' Cf. schol. Eur. Phoen. 375 ὁ στίχος οὗτος ἐν τισιν οὐ φέρεται, schol. T Il. xxiv 420 τοῦτο δὲ τὸ ἡμιστίχιον οὐδὲ φέρεται.

12 seqq. Perhaps τὸ | νῦν] ἀσαφές. The sense appears to be: Perhaps the obscurity of what is said in the following could have been obviated by . . .

15 π[ε]πληρωμ[έν]ο[ι]

17 seqq. λούτριον occurs at Aristoph. Knights 1401 with a scholium τὸ λούτριον, τὸ ἀπόλουμα καὶ ῥυπαρόν, ὃ ἐστὶ τὸ ἀπόλουτρον. Hence there is a possibility that ἀπ[ό]λουμα or ἀπ[ό]λουτρον is to be recognized in l. 18, but ἀπ[ό]νιπτρον is another alternative.

The word is cited also from Aristophanes' lost Ἦρωες (Pollux vii 167, x 78).

προεῖρηται ἐν Ἰππεύει 'has already been noted in the commentary on the Knights'. Similarly at

Peace 1014 καὶ ἐν τοῖς Ἀχαρνεύειν ἔφαμεν refers to a comment on Acharnians 894, at Wasps 1206 εἰρηται περὶ Φαύλλου ἐν τοῖς Ἀχαρνεύειν to one on Acharnians 214.

Two inferences seem to be justifiable: (1) that the present text is a commentary on a play of Aristophanes; (2) that this play was subsequent to the Knights (his fourth).<sup>1</sup>

19 seqq. δο[κο]ῦν seems unavoidable, but I can see no normal Greek expression for what must have been meant: Aristarchus takes the view that the lemma is the first words of Terpander's poems. The position of μὲν seems to imply that τοῖόνδε (perhaps followed by τῖ in the next line) is part of the lemma. The form of Εὐφρόνιος δὲ implies something of the form Ἀρίσταρχος μὲν δοκεῖ to precede.

Aristarchus and Euphronius are each cited more than two dozen times in the extant scholia on Aristophanes, Aristarchus mainly on Frogs, Euphronius on Wasps and Birds.

Ion of Chios referred to by Aristophanes in Acharnians (l. 835, on which the comment gives a list of his works), and quoted, according to the scholiast (τοῦτο Ἰωνός ἐστιν . . .), at Frogs 706.

ὁ τὴν παραπλοκὴν presumably 'the author of the Παραπλοκή'. As literary terms παραπλοκή and παραπλέκειν are used to refer to the insertion of portions of one text in another, often what we should call 'quotation', as, for example, schol. V Birds 1376 ἐκ δὲ τῶν αὐτοῦ Κινησίου παραπλοκὴν ἔχει,<sup>2</sup> Hermog. π. ἰδ. ii 4 (320 seqq. W) τὰς παραπλοκὰς τῶν ποιημάτων ἐν λόγῳ, εἰ ἐκ διαστάσεως παραπλέκειτο τὰ ποιήματα, sometimes in a wider sense of combining two texts, as in Hyp. vii of Aristoph. Clouds τὰ μὲν γὰρ περιήρηται, τὰ δὲ παραπέλεκται, of the alternative versions of the play. (Of a pervading characteristic of a composition Strabo 34.)

For the ellipse of γράφας or the like cf. schol. T Il. xix 326 ὁ τὴν μικρὰν Ἰλιάδα.

ἔστι δ' ἐκ τῶν εἰς Ὀμηρον ὕμνων. That a 'hymn to Homer' was ever composed (whether by Alcman or another) is not to be believed, still less more than one. What is meant is obviously τῶν εἰς Ὀμηρον ἀναφερομένων ὕμνων. The words κύκλος ὑπὸ πτερύγων are in fact found at Hy. Hom. xxi 1. But this does not prove the other attributions wrong and Professor Fraenkel regards that to Ion as very likely in view of Frogs 706 (see above), in the same metre.

27 seqq. Prima facie trochaic tetrameters.

ἀλλ' ἐχρήν χορὸν δίδόντας τὸν ἐπὶ Ἀθηναίῳ εκοπεῖν. . . . 'But in assigning a chorus to a competitor at the Lenaea, they had to consider (or 'should have considered'). . . . Who is 'they'? If the decipherment is correct, it must be the successive archons. I should have expected δίδόντα, but the context may have contained a reason for the plural.

ἐπὶ Ἀθηναίῳ in place of an adjective as Acharn. l. 504 οὐπὶ Ἀθηναίῳ . . . ἀγών, Law ap. Dem. Meid. 10 ἢ ἐπὶ Ἀθηναίῳ πομπή. Or the adjective ἐπιληναῖος itself may have been used, cf., e.g., schol. Acharn. 202 (where it has been corrected away), I.G. ii<sup>2</sup> Add. 8346 ii 46.

After εκοπεῖν something expressing 'the qualifications of the applicant' would be suitable, but εἰ cannot be read.

Col. ii 1 seq. In spite of what I say in the app. crit. it is tempting to guess Αη|ν]αῖκά.

5 συμμαχ[ι]. It may be suspected that hereabouts there is reference to the fact that strangers were not present at the Lenaea in any number (cf. Acharn. 504 seqq. αὐτοὶ γὰρ ἐσμεν οὐπὶ Ἀθηναίῳ τ' ἀγών | κοῦπω ξένοι πάρεσιν οὔτε γὰρ φόροι | ἤκουσιν οὔτ' ἐκ τῶν πόλεων οἱ ξύμμαχοι c. scholl.), or alternatively that they were present at the city Dionysia.

7 The angle of the stroke at the beginning of the line seems irreconcilable with a dipole as made elsewhere. I suppose, therefore, that π[ρ]αγματ[ευ]-σόμεν- is part of the comment, not of a lemma, though Aristophanes has this verb at Clouds 256.

10 seq. Presumably in his work, περὶ τῆς ἀρχαίας κωμωδίας, in not less than twelve books.

<sup>1</sup> This is not unquestionable. As far as I have been able to ascertain, if a note on play A refers to a note on play B, as a rule play B was produced before play A. That is, as a rule commentaries seem to follow the order of production. But notes at Birds 749, 1379 (produced 414 B.C.) refer to notes on Frogs 13, etc., 1437 (produced 405 B.C.), and a note at Lysistrata 801 (produced 411 B.C.) refers to a note (lost) on Ecclesiazusae 303 (believed to have been produced in 392 B.C.). Similarly notes at Acharnians 381 and 961 refer to notes on Knights 137 and 95 (produced in the following year). Aristophanes' first and second plays were Δαιταλεῖς and Βαυβυλώνιοι. His third, Acharnians, obviously does not enter into the question.

<sup>2</sup> At Peace 775 I take the scholiast to say αὕτη δὲ <παρα>πλοκή ἐστὶ. καὶ ἔλαθε 'this is a quotation. It was not recognized.'

11 Πλάτωνος Twenty-eight (or more) names of comedies attributed to him are known, none named Παβδοῦχοι either of Plato or another.

12 ἄλλοις ἐδίδου As shown by the contrasting δι' αὐτοῦ . . . διδάξας, this is equivalent to 'got produced for him by . . .'.<sup>1</sup> So of Aristophanes Excerpt. π. κωμ. ii 11 K ἐδίδαξε δὲ . . . διὰ Καλλιστράτου, τὰς μὲν γὰρ πολιτικὰς τούτων φαίνονται διδόναι, τὰ δὲ κατ' Ἐυριπίδου καὶ Σωκράτους Φιλωνίδη.

13 εὐδοκίμει 'was placed', cf. schol. *Clouds* 528 ἄριστ' ἠκουσάτην ἀντὶ τοῦ ἠδουκίμην, οὐ γὰρ ἐνίκησαν, ἐπεὶ δεύτερος ἐκρίθη.

15 seq. It is to be presumed that the note beginning in l. 10 has some relevance to the preceding lemma. I cannot guess what it is. What seems to emerge from the information given about Plato is that of the five comic poets allowed to compete at the City Dionysia only three were placed, the unsuccessful fourth (and fifth?) were allowed to compete, that is, I suppose, established a claim to a chorus, at the ensuing Lenaea about nine months later.

18 New fragment of Alcman. Of Apollo?

19 seqq. Trochaic tetrameters.

I suppose that the commentator has changed the statement in the lemma from the active to the passive form in order to obviate the ambiguity of the subject's being in the same case as the object. δίκαιόν ἐστι διδασκάλους καταπαλαίειν τούτους τοὺς νέους means δίκαιόν ἐστι καταπαλαίεσθαι τούτους τοὺς [νέους] ὑπὸ τῶν . . . [διδασκάλων]. But I cannot explain the absence of the article before διδασκαλο[ in the lemma nor guess what occupied the space between τῶν and διδασκάλων in the comment.

30 τοῦβολοῦ '(for) a penny' cf., e.g., *Knights* 945 τοῖσι πολλοῖσι τοῦβολοῦ, 'cheap'.

31 Eratosthenes mentioned again?

32 seq. ἐρίων suggests the possibility that μαλ[ represents μαλλός or some case of it.

33 seq. βε|βραγμένην The explanation διαλελυμένην 'scattered' shows that βράττειν in its use 'winnow' (or an extension of this) is to be recognized. The compound ἀναβε|βραγμένην may have occurred, cf. Aristot. *Meteor.* 368<sup>b</sup>29 τὰ ἐν τοῖς λίκνοις ἀναβραττόμενα.

I find no warrant for the γ and suppose ε should be substituted.

The *diple* should have been inserted one line higher.

35 εἶτα νεναγμένην πάλιν 'and then made into a pile again'. In this verb, though γ(κ) is sometimes found in the relevant forms, ε seems preferred. But there appears to be confusion in the perfect forms with νέω, meaning to 'heap'. Cf. *Clouds* 1203, *Ecclesiastusae* 838, 840.

Col. ii 36—Fr. 2 (Col. iii?) 1 seqq. A reference to the mixture of water and wine for drinking.

5 seqq. φά]κουσ, φάκου[ε, τοὺς φάκο[υσ. A note on lentil porridge, elsewhere referred to as φακῆ by Aristophanes (10 times), but φάκοι as here at Pherec. *Κοριανῶ* (fr. 67, 3 seq.).

17 Ambiguous, but not improbably ἡ Τρικόρυ(ν)θος or the derived adjective, as at *Lysistr.* 1031 ἐμπίδος Τρικουρίας.

20 Ἐρμι[ππος in some form? This writer of comedies is not infrequently quoted in the extant scholia.

21 seq. τὴν ἀρχ[ὴν . . . Αἰ] | χύλου.

22 From the position of the *diple* it is to be inferred that 23 seq. are a lemma from the comedy, not a quotation from Aeschylus. To be sure, they might be both at once.

<sup>1</sup> Professor Fraenkel adduces in this connexion the entry in Suidas: Ἀρκάδας μιμούμενον ἐπὶ τῶν ἐτέρουσι πονούντων. οἱ γὰρ Ἀρκάδες μαχιμώτατοι Ἑλλήνων γενόμενοι ἴδια μὲν οὐδένα ἐνίκησαν, ἐτέρουσι δὲ συμμαχοῦντες πολλούς. ταύτη δὲ τῆ παροιμία κέχρηται Πλάτων ἐν Πεισάνδρῳ. διὰ γὰρ τὸ τὰς κωμωδίας αὐτὸς ποιῶν ἄλλοις παρέχειν διὰ πενίαν, Ἀρκάδας μιμείσθαι ἔφη and ingeniously suggests that Eratosthenes derived his information from the παράβασις of the Πεισάνδρος.

Fr. 2

]οσκεκραμ[  
 ]παραχε[  
 ]φησιε[  
 ]κεκραμ[  
 5 ] ταλλα[  
 ]κουσπ[  
 ]νυμφ[  
 ]φακο.[  
 ]δεφα[  
 10 ] τουσφακο[  
 ]προστηνε.[  
 ]ιναδραμα[  
 ]ταιχοροσκ.[  
 ]πρωτοντ[  
 15 ]μενουμ[  
 ]μιαναρα[  
 ]ητρικουρ[  
 ]σιτινονδ[  
 ]τονκω[  
 20 ]παδερμ[  
 ]δετηναρχ[  
 ]χυλου α[  
 ]πασαδηπα[  
 ]διρκησαγγ[  
 25 ]τ[

Fr. 2 (Col. iii?) I can trace no fibres across from fr. 1 into fr. 2, but there are some grounds for believing that they broke apart at a 'joint'. There appears to be a certain congruity in the contents of fr. 1 ii 36 and fr. 2, 1-4

8 .[, a dot on the line 13 .[, perhaps the lower end of the loop of α

## 2738. COMMENTARY ON AN OLD COMEDY

The following scrap, which I have taken to refer to a particular part of a particular dance, resembles the general run of notes on Old Comedy closely enough to be reasonably assigned to such a source, though I suppose this is not the only possibility.

As col. ii is almost entirely occupied by the comment on a single lemma, the only evidence that survives about the articulation of the commentary is the 'colon' in col. ii 15 and the *διπλή ὠβελισμένη* followed by a line *ἐν ἐκθέσει* at col. iii 4 seq. There are three syntactical divisions marked by high stops, col. ii, 1, 7, 12, but these seem to be rather capriciously used. There is none between *ποειν κλη*, l. 3.

The script is a smallish book-hand of a type assigned to the early second century.

| Col. i | Col. ii                             | Col. iii  | Col. ii                       |
|--------|-------------------------------------|-----------|-------------------------------|
|        | πυρριχίζων·ενδαιξίειν               | ρ[        | πυρριχίζων, ἐν δὲ Αἰξίν Εὐ-   |
|        | π. . . . .]τομαλακηνκε              | ε[        | πόλ[ιδος] τὸ μαλακὴν κε-      |
|        | [. . . . .]ηραθηνανποεινκκλη        | χ[        | λέειν τὴν Ἀθηνᾶν ποεῖν. κκλη- |
|        | [. . . . .]πὸ·ουντ[.]τουαγροί       | σε[       | ρ]ως ποιοῦντο[ε] τοῦ ἀγροί-   |
| 5      | κουτοςχηματ·αθηνας                  | κ[        | κου τὸ σχῆμα τῆς Ἀθηνᾶς       |
|        | οδιδ[.]κκ . . . . . κελυσειμα       |           | and the beginnings            |
|        | λακ[.]ως . . . . . ιεινωσουν        |           | of two more separate          |
|        | σαρ[. . . . .]νη[.]ω'τριτογε        |           | lines below, opposite         |
|        | νεια[.] . . . . . ε·ιθετω'ηρκε      |           | the ends of Col. ii           |
| 10     | σθηκαιοκρα[.]ν . . . τω'γοργο       | 10 and 12 |                               |
|        | . . . ακον·οδο[τ]α[.] . . . κεςθη   |           |                               |
|        | τ[.]αυτοδηλουντ[.] . . . αγμα·      |           |                               |
|        | οτιαποκλειν[.]η'κεφαλη[ ]           |           |                               |
|        | . . . [.] . . . υσχημ·πο[.] . . [ ] |           |                               |
| 15     | λ·ε[.] . . . ται· . . . μοι[ ]      |           |                               |
|        | ]μννον[                             |           |                               |
|        | .εν[                                |           |                               |
|        | ].[                                 |           |                               |

The papyrus is broken, warped, and wrinkled, and in places rubbed or skinned. It is often possible to be fairly sure of what was meant and even of what was written, but I cannot in all cases accommodate the supposed letters to the surviving ink.

*Heading.* Above Col. ii a line in a thick cursive, beginning *αι* but otherwise too broken and discontinuous to decipher.

Col. i Extreme ends of about a dozen discontinuous lines.

Col. ii 2 πολ[ Of *ο*, which is unusually distant from *π*, only the upper part; of *λ* only faint traces of the upper part of the right-hand stroke 3 ] . . . [ faint specks on either side of a short upright; neither λ]ειν nor λ]εσαι in any way suggested Of *τ* only the extreme lower end of the stalk 4 ] . . . [ in the line a flat stroke, followed by the tops of two slightly forward-sloping strokes and then confused ink, perhaps a corrected or cancelled letter. Superscribed in the same hand what could be taken for a small *ω* and, even more doubtfully, *ε* 9 Of *μ* only the right-hand stroke preceded by faint dispersed specks 11 The first letter represented by an upright with a small projection to left at its top Between *ν* and *ο* what looks like the left-hand stroke of *ν* . . . [ a dot just above mid-letter 12 [ the lower part of an upright, apparently slightly convex 13 [ *ω* suggested, but perhaps *ο* . possible 14 . . . [ dispersed specks, followed by a cross-stroke, level with the top of the letters, having part of an upright below its right-hand end . . . [ the top of a tall upright, followed after a small gap by what resembles the tips of *ω* with a suspended *ι* against the right-hand tip 15 After *λ* (for which *δ* may be possible) perhaps elements of the top half of *ε* touching the left-hand end of the loop of *φ* 16 Of *ν* only elements of the arms; of *ο* only the flattened upper left-hand side; what I have rendered *ν* might be divided between two letters, e.g. *ρα*

Col. iii 4 θ[ perhaps not ruled out

Col. ii 1 πυρριχίζων 'dancing the *πυρριχη*', which is *ἐνόπιος* . . . ὄρχησις (schol. Aristoph. *Av.* 1169). It does not appear to be different from the dance referred to in *Nub.* 988 seq., on which there is a note (not in R, V): *Τριτογενείης· εἶδος ὄρχησεως ἢ καλεῖται ἐνόπιος, διὰ δὲ τὸ εἰς Ἀθηνᾶν ταύτην τελείσθαι Τριτογένεια κέκληται.*

1 seqq. I suppose the meaning to be 'In Eupolis, *Goats*, the instruction to make the Athena suave (is a corroboration of, example of, what I say).' Since *μαλακὴν ποιεῖν* does not seem to be different from *μαλακῶς ποιεῖν*, presumably *τὴν Ἀθηνᾶν* is a short way of expressing *τὸ σχῆμα τῆς Ἀθηνᾶς* and the reference is to the performance of a figure in the dance.

For *κκληρῶς* cf. Athenaeus 667b (with a reference to Plato, *Ζεὺς κακούμενος*) *μὴ κκληρᾶν ἔχειν τὴν χεῖρα μέλλοντα κοτταβίζειν.*

3 seqq. I cannot verify the possibility which may be thought of, that there was a correction of *-ρον* to *-ρος*—in fact, I do not see how *-ρον* could be reconciled with what is now visible—but there does not appear to be any doubt about the sense required. *γάρ* might also have been expected, but I do not think there is room for it to have been written.

There is no doubt about the oblique stroke above *πο·*. It is the solitary accent and it is wrong. *τοῦ ἀγροίκου* . . . ὁ διδάσκαλος: from the fragments of the *Αἴγες* already known it was inferred that a theme of the play was the instruction of a rustic by a teacher of music and letters, called (according to Quintilian, *Inst. or.* i 10, 17) Prodamus. See Eupol. frs. 2, 3, 11, 13, 17, 303.

8 seqq. 'Aristophanes was satisfied with *Τριτογένεια* by itself as an epithet.' I have no clear idea what this tells us; that Aristophanes expected the allusion to the Athena-figure in the dance to be plain? If *Nub.* 989 is the place referred to, which looks likely, *ἀμελῆ τῆς Τριτογενείης* may have been understood to mean 'fails to perform the prescribed evolution', 'doesn't bother about the dance'.

10 seqq. *Γοργο·ρακον·οδοκα* [ This word, which was 'good enough' (no doubt as an allusion to Athena) 'for Kratinus', should be recoverable, but I can think of nothing nearer than *Γοργοδρακον-τοδόκα* (the feminine ending as in *Γοργολόφα* Aristoph. *Eg.* 1181, *Γοργοφόνα* Eur. *Ion* 1478) 'grim-dragon-awaiting (goddess)', and this was certainly not written.

*τὸ αὐτὸ δηλοῦντι πρᾶγμα* 'the same' as what? I should have supposed, as what is asserted in ll. 13 seqq. But though there is some doubt about the exact form of this, I see nothing above which could be thought exactly equivalent to it.

*ὅτι* 'namely, that . . .'

*ἀποκλι-ων* is too much for the space, *-ω* gives no sense, *-οι* or *-ον* is left. Which is chosen depends on the exact form of the end of the clause, which I cannot make out. I suppose the general sense to be: the goddess-figure (is performed) with the head sloping, i.e. in an attitude of expectancy. At the beginning of l. 14, though I cannot verify *τὸ τῆς*, it seems unavoidable; at the end, I have failed to elicit any appropriate form of *πο(ε)ίν*.

## 2739. LIST OF PLAYS BY CRATINUS

The bottom of a column containing part of a list of plays by Cratinus written in an upright hand of, I suppose, the second century.

On the back is part of an isolated line (written in the opposite direction by a hand that will not be much later) which may be *Il.* ii 778 or xvii 1.

|   |            |               |
|---|------------|---------------|
|   | ].λαια[    | Π]υλαία[      |
|   | ] δηλιαδ[  | ] Δηλιάδ[εε   |
|   | ] πλουτο[  | ] Πλοῦτο[ι    |
|   | ] νεμεειε[ | ] Νέμεειε[    |
| 5 | ] δραπετι[ | ] Δραπέτι[δεε |
|   | ] βουκολο[ | ] Βουκόλο[ι   |

Since the order of the titles preserved is not alphabetical and will not readily be presumed to be arbitrary, the question arises whether it is chronological. 663 records an order in which Cratinus' *Διονυκαλέξανδρος* is '8th' and since it is there implied that that play was produced in 430 B.C. it is thought impossible that it should be chronologically 8th. We do not know that our list (which may or may not have had a marginal numeration—too little is left of the left-hand margin to say) represents the same order, but the probability is that there was not more than one accepted order and in that case *Διονυκαλέξανδρος* was not alphabetically 8th either.

The necessary conclusion, that the accepted order was neither alphabetical nor chronological, is borne out by similar evidence about the plays of other dramatists, see Pearson, *Fragments of Sophocles* I xvi.

<sup>3</sup> Fragments of the *Πλοῦτοι* in a papyrus published in *Mél. Bidez* 603 seqq. and PSI 1212.

<sup>4</sup> The date of *Νέμεειε*, stated in schol. Aristoph. *Av.* 521 to be a good deal later than 414 B.C. but containing a gibe at Pericles, d. 429 B.C. (fr. 111), gets no light from its position in this list.

## 2740. SCHOLIA ON OLD COMEDY [See Addendum, p. 102]

In the comedy to which the following comments apply a speaking part was taken, as appears from fr. 1, 13, by Phormion, the Athenian admiral. The only other comedy, so far as I know, of which this was true is the *Ταξίαρχοι* of Eupolis. The chorus of that play must be presumed to have consisted of these officers (although there were annually no more than ten), who are mostly described as corps commanders (Aristot. *Ἠθ. πολ.* c. 61, 3, Pollux viii 94) but sometimes held naval commands (Xen. *Hell.* i 6, 29, al.). The chorus of the play here annotated would, I think, be guessed on the strength of fr. 2 ii 21 to have been composed of sailors. I find nothing in the rest of what is preserved which might afford a clue to identification.

The layout of the text appears to have been theoretically: lemma projecting 1-2 letters to left and separated by a blank from the following, and, if it starts within a line, from the preceding, comment; the beginnings of both lemma and comment signaled by a paragraphus under the first letters of the line in which they start. But I am not sure how accurately in respect of the blanks the intention has been carried out.

The text is written in narrow columns, in lines containing *c.* 16 or *c.* 19 letters or their equivalent, in a medium-sized upright hand which might, I think, be dated as early as the end of the first century.

## Fr. 1

|    |                    |                           |
|----|--------------------|---------------------------|
|    | ]. [               | ]. [                      |
|    | ] πτω [            | ] πτω [                   |
|    | ] χρω [            | ] χρω [                   |
|    | ] δελεγ [          | ] δελεγ [                 |
| 5  | ] δεινεστ [        | ] δεινεστ [               |
|    | ] περικ [          | ] περικ [                 |
|    | ] τουτουσοφοκλεο [ | ] τουτουσοφοκλεο [        |
|    | ] ειενειεφθορ [    | ] θεις νιν εις φθορ [     |
|    | ] μενταιταδαλλα [  | ] μενται ταδαλλα [        |
| 10 | ] σοφοκλεουσες [   | ] σοφοκλέους ες [         |
|    | ] τηρεωςδοκω [     | ] τηρέως δοκῶ [           |
|    | ] οσαρκετονλογω [  | ] οσαρκετον λόγω [ ἀν-    |
|    | ] τιτουαμφοτεροι [ | ] τι τοῦ ἀμφοτεροι [ οὐ-  |
|    | ] οισθαρημουτον [  | ] κ οισθ' Ἄρη μοι τοῦνο[- |
| 15 | ] α αρησοφρμω [    | ] μ]α; Ἄρης ὁ Φορμῶν ε-   |
|    | ] πεκαλειτο κοκ [  | ] πεκαλεῖτο. κόκ[κυ       |
|    | ] οι αντιτουπριν [ | ] οι ἀντι τοῦ πριν [      |
|    | ] κοκκυ ηδυετρ [   | ] κόκκυ. ηδυετρ [         |
|    | ] θαιπλ ηνεστ [    | ] θαι πλ ηνεστ [          |
| 20 | ] μισθον [ ] ντ [  | ] μισθον [ ] αντ [        |
|    | ] π. φ [           | ] ποφ [                   |

Fr. 1 1 The foot of an upright serifed to right, followed by the base of a circle with a horizontal stroke to right; perhaps ], ω[, or three letters represented 3 ], the left-hand side of ε or less probably c 7 Below ]7 a short slightly backward-sloping stroke, not apparently the foot of the letter 8 Of ]θ only the upper right-hand side 9 Of ]μ only the right-hand stroke Below ε there is a trace which, if not casual ink, could be taken for the right-hand tip of a paragraphus 14 Of ]κ only the right-hand ends of the upper and lower arms 17 ], the extreme right-hand end of a cross-stroke touching the top of ο 18 Above and to left of first κ the end of a cross-stroke rising gently to right 19 Between λ and η a cusp on the line, above the left-hand side of which the left-hand arc of a circle with a dot to right opposite its centre 20 ], perhaps the underside of the loop and the tip and tail of the right-hand stroke of α Of ]α only the end of the tail rising to the left-hand upright of ν

Fr. 1 7 seqq. No paragraphus is now visible below l. 7, but I think this must be because the surface is damaged. The projection (ἐκθεσις) implies that ll. 7 and 8 and part at least of 9 must be lemma. This lemma might begin in l. 6 (so that the articulation of τουτου is ambiguous) and may (or, if a paragraphus is rightly described under l. 9, must) end in l. 9.

8 From νν, which is not a constituent of the vocabulary of comedy, it appears that the lemma itself contains a quotation. It comes presumably from the *Tereus* of Sophocles.

εις φθορ[άν looks acceptable. Preceded by προ|θείς?

9 seqq. ]μενται must be part of the lemma. I can arrive at no explanation of its meaning. Whether ταδαλλα, however articulated, is lemma or comment I am uncertain, but the comment, which is marked as ending in l. 11 and clearly includes l. 10, might have extended back so far. I suppose its tenor was: the lemma is a quotation from (reference to, parody of) Sophocles *Tereus*. For a quotation cited in a form like τὰ δ' ἄλλα . . . *σοφοκλέους ἐστὶν ἐκ τηρέως* cf. schol. Aristoph. *Vesp.* 1239 παραθείς τὰ τοῦ Κρατίνου ἐκ χειρώνων, Κλεισαγόρας ἀδειν κτλ., ib. 1074 ὁ κτήχος Εὐριπίδου ἐκ Ἰθνεβοίας.

There is no blank before δοκω but appears to be one after it. δοκῶ as part of the comment is not favourable to the hypothesis just offered.

12 seq. Before ]ο there appears to be room for no more than a narrow letter.

The words which can be elicited from these letters (e.g. -οσαρκε, -αρκετον) are unlikely in themselves and the comment does not seem to apply to them, except in so far as -ετον and -γω could be taken for duals.

ἀρκετός is found in glossaries as an interpretation of ἰκανός. If it should be recognized here, I am presumably wrong in marking it as lemma.

13 seqq. The Phormion who, the comment implies, is speaking is no doubt the Athenian admiral. (Four other persons of this name alluded to in Old Comedy, schol. Aristoph. *Pax* 347.) References to him in comedy are not rare, but as a character in a play I cannot find that he occurs elsewhere except in the *Ταξίμαχοι* of Eupolis (fr. 250).

16 seq. κόκκυ is interpreted as ὀλίγον (schol. Aristoph. *Av.* 50), τὸ ἐλάχιστον (Hesych. in v.), οὐδὲ κόκκυ οὐδὲ βραχύ (Bekk. Anecd. Gr. 105) and as Attic for ταχύ (Et. Mag., Suid. in v.). In Aristophanes it is used as a signal to start an action (κ., μέθεθε *Ran.* 1384, κ., ψωλοὶ πεδίονδε *Av.* 507). In the comment here I should guess the interpretation given was 'before (you) can say "knife"', but I have no convincing completion of the lemma, little as is missing.

18 seqq. I suppose ε]θαι is likely, but I see no clue to the completion and articulation of what precedes, and I have failed to make anything out of the letters which follow, which I think must be still part of the lemma.

20 αντ[ has a fair chance of representing ἀντι τοῦ, the beginning of the comment.

|    |                 |                    |
|----|-----------------|--------------------|
|    | Stripped        |                    |
|    | ]μ.ν[           |                    |
|    | ]θ.φ[           |                    |
|    | Stripped        |                    |
|    | ”               |                    |
|    | ”               |                    |
|    | ”               |                    |
|    | ]..απι.[        |                    |
|    | ]ος εστηκασηδ[  |                    |
|    | ]..ξυνθημαν[    |                    |
| 10 | ]ακουκαιγνω[    |                    |
|    | ]πλησιοναν[     |                    |
|    | ]ωιπλησιον.[    |                    |
|    | ]ντοσυνθημα[    |                    |
|    | ] νητονδιαλ[    |                    |
| 15 | ]καιμικωγεπρ[   | ] γο.[             |
|    | ]νφορμιωναι.[ ] | πα. .ρ.[           |
|    | ]τεπρωτηηελ[    | ]τιτουεμ[          |
|    | ]υλακτην ειτου  | γαρουκεπισταμα[    |
|    | ]μονδητ γωπορ   | 5 τοπεζηβαδιζω[    |
| 20 | ]ς αντιτουχω    | γαρουκεπισταμα[    |
|    | ]ησαπλωσοπερ    | παυσειραινωνημ[    |
|    | ]οιατεχνωσλε    | πρωιρας ειωθασιλ[  |
|    | ]σε.ωκ. . . ειν | οεκπρωρασμηρ[      |
|    | ]οι τουτουμνη   | 10 εκτενεισυντονσ[ |
| 25 | ]κ. . τηλεκλει  | σκον αντιτουτοσκ[  |
|    | ]ω κλωπο        |                    |

Fr. 2 Col. i 1 Before ν presumably η or π, but either anomalous. γι, which the ink most suggests, precluded 2 ], ε or σ Of φ only the lower part; θ perhaps possible ], the feet of converging strokes; possibly κ 7 ], ., a dot off the line, followed by the lower part of an upright descending below the line 9 ], ., a stroke on the line coming from left to touch a slightly convex upright, perhaps ]α, followed by what seem to be elements of a concave bracket 11 Of ]π only faint traces of the cross-stroke 12 ], ., the right-hand end of a cross-stroke touching the top of ω

|    |                                  |                             |
|----|----------------------------------|-----------------------------|
|    | Seven fragmentary or lost verses |                             |
|    | ]ος εστηκασηδ[                   |                             |
|    | ].. ξύνθημαν[                    |                             |
| 10 | ]ακον και γνω[                   |                             |
|    | ]πλησιον αν[                     |                             |
|    | ]ωι πλησιον .[                   |                             |
|    | ]ντο συνθημα[                    |                             |
|    | ] νή τον Δίαλ[                   |                             |
| 15 | ]και μικω γε πρ[                 | ] γο.[                      |
|    | ]ν Φορμίωναι.[ ]                 | πα. .ρι[ αν-                |
|    | ]τε πρώτην ελ[                   | τι του εμ[                  |
|    | ]φυλακήν. ειτου                  | γάρ ούκ επίσταμαι [παρά     |
|    | ]μον δητ' εγω πορ-               | 5 το πεζη βαδιζω [νειν      |
| 20 | ]ς αντι του χω-                  | γάρ ούκ επίσταμα[ι. ού      |
|    | ]ησ απλωσ περ                    | παύσει ραίνων ήμ[ας, ούκ    |
|    | ]οι ατεχνωσ λε-                  | πρωιρας; ειώθασι λ[έγειν    |
|    | ]ς εγω κλαίειν                   | ό εκ πρώρας, μη ρ[αίνε .    |
|    | ]ονι. τουτου μνη-                | 10 εκτενεισ ουν τον σ[κελί- |
| 25 | μονεύει] και τηλεκλει-           | σκον αντι του το σ[κέλος    |
|    | δησ ]ως λωπο-                    |                             |

Col. ii δύτου

Above and below ο curly strokes to which I cannot attach any meaning ], the left-hand side of a circle 14 ], ., the right-hand side of a circle For λ[ I cannot rule out ν 15 Of ρ[ only the top of the loop and the extreme lower end of the stalk 16 ], ., the lower left-hand arc of a circle with a hook to left at its upper end, and scattered ink above and to right. The fibres may be in disorder 17 Of λ[ only the apex 18 ], ., φ suggested by a trace above the general level 19 After



τ I should guess ε, not α, but no letter could be verified 23 Between ε and ω I cannot tell whether γ or τ is intended After κ level with the top of the letters the tip of a stroke descending to right, at the same level the tip of another stroke, than a dot on the line; λαι seems acceptable but cannot be verified

Col. ii 1 . [ a dot on the line 2 After α the foot of an upright turning to right; ι sometimes so made Before ρ a tall upright with traces of ink across its top; τ not particularly suggested

**Fr. 2** Col. i Through loss, along with the left-hand margin, of the guidance afforded by *ἐκθεσις* of the lemma and by the paragraphi, the only external indication of the distinction between lemma and comment is now the blank spaces left between them. As for internal evidence, (i) some words and phrases are many times more likely to occur in comment than in lemma, (ii) if a word occurs twice in the same neighbourhood, it is likely that its first occurrence is in the lemma, its second in the comment. But these clues are not enough to enable all ambiguities to be resolved.

**Fr. 2** Col. i 8 seq. There is a blank before *ἐστηκασθ* and apparently before *ξύνθημαν*. If these are both beginnings of lemmas, as the second certainly is, a short comment must be supposed lost between them. But perhaps it is likelier that the first is comment and that the preceding lemma is what is represented by ]οϛ.

9 seqq. *ξύνθημαν* to *πλησιον* appear to be the subject of comment in ll. 11–14. *ἀν[τι τοῦ* is perhaps to be recognized in ll. 11 seq., but there is no more space between -ον and αν[ than between, e.g., -ον and και in the previous line.

14 seqq. I cannot determine how far the lemma beginning *νῆ* extends. The first obvious blank up to *ἀντι τοῦ* in l. 20 is between φ and ο of *φορμίων*, l. 16. Perhaps this should be regarded as misplaced by one letter, so that the comment starts with *Φορμίων(-)*. It may end with *φυλακῆν*, l. 18, after which there appears to be a blank, though damage makes it hard to be certain. At any rate it has ended by l. 19, which is recognizable on internal evidence as lemma, running as far as the blank followed by what is obviously the beginning of comment in l. 20.

14 seq. Quite likely *νῆ τὸν Δι'*, *ἀλ|λά*, as often in Aristophanes, e.g. *Plut.* 202; v. Blaydes's collections.

15 I have articulated as I think most likely, but other articulations are easily thought of.

17 seq. *πρώτην . . . φυλακῆν* presumably go together. They may have already occurred in ll. 15 seq. For the number of night-watches see Macan's note on *Hdt.* ix 51.

18 Very likely I ought to indicate *εἶτον* as lemma as well as 19 seq.

20 seqq. Although I cannot see any particular guidance from blanks, I am inclined to think that the following interpretation will not be far from the truth: *ἀντι τοῦ χωρὶς -ης. ἀπλῶς ὅπερ | Ἀττικοὶ ἀτεχνῶς λέγουσιν.*

For *ἀπλῶς*, which is found twice in Aristophanes as against *ἀτεχνῶς* more than a dozen times, cf., e.g., schol. *Plut.* 109 (*ἀτεχνῶς ἀντι τοῦ ἀπλῶς*); for (οἱ) *Ἀττικοὶ λέγουσι* schol. *Pax* 11, *Plut.* 72.

24 seqq. For the form cf., e.g., schol. Aristoph. *Vesp.* 592 *μνημονεύει δὲ αὐτοῦ καὶ Πλάτων ἐν Πεισάνδρῳ*. Telecleides mentioned one Androcles as a *βαλλαντιοτόμος* (fr. 15 ex schol. Aristoph. *Vesp.* 1187), perhaps in his *Ἡσίοδοι*. A *βαλλαντιοτόμος* is presumably not the same as a *λωποδύτης*, though they are classed together in Aristoph. *Ran.* 772. The only name of a *λωποδύτης* I can supply is Orestes, *Av.* 712, 1490, *Ach.* 1167.

**Fr. 2** Col. ii 3 seqq. Some phrase like *κιθαρίζειν γὰρ οὐκ ἐπίσταται (ἐπίσταμαι)* Aristoph. *Vesp.* 959, (989), *εκάπτειν γὰρ οὐκ ἐπίσταται Av.* 1432, and explained, as by the scholia there, by reference to the saying *πέζηι βαδίζω, νεῖν γὰρ οὐκ ἐπίσταμαι* Apostol. *Cent.* xiv 16a.

6 seqq. 'Stop splashing us, you in the bows.'

*οὐ παύσει*; as an imperative, cf., e.g., Aristoph. *Lysist.* 383.

*ὁ ἐκ πρώρας* as a vocative, cf., e.g., *πρόιθ' ὡς τὸ πρόσθεν ὀλίγον, ἡ κληφόρος Acharn.* 242, *ὁ παῖς ἀκολούθει δεῦρο Ran.* 521.

9 I suppose *οὐκ ἐκτενεῖς . . .*;

10 seq. *κελίτικος* otherwise only at *Eccles.* 1167.

## 2741. COMMENTARY ON EUPOLIS, ΜΑΡΙΚᾶς

There would have been no difficulty in identifying the subject of the following remains of a commentary, even if its title were not partially preserved on the back of the roll in which it is written, since there recur there four ancient quotations to which the name of Eupolis is attached, two of them further specifying the play, *Μαρικᾶς* (FR. 1 A ii 9; 4, 13; 5 i 11, 13; 5 ii 7).

A commentary, even when well preserved, is not apt to afford much information about the structure of the composition to which it relates, and this is not well preserved. As far as I see all that is to be learned from it is a few more fragments of the text of the *Μαρικᾶς* and perhaps that the chorus was divided in a way similar to that of the *Lysistrata*. It may be observed that the name *Μαρικᾶς* does not occur. When Hyperbolus is referred to, it is by his proper name (FR. 1 B iii 5, 1 C ii 7, 12).

Like many commentaries this is written in fairly wide columns. The last line of a note may end within the column but only one full-length line survives complete as written, Fr. 1 B ii 9 of 36 letters. Others can be counted with reasonable closeness, FR. 1 A ii 9, 1 C ii 6 of 33, FR. 1 A i 17, 1 B ii 8 of 33 counting the 'filler', 1 B ii 12 of 36, 1 B ii 20 of 38 not counting one which projects into the left-hand margin. But the figures by themselves are deceptive, as the copyist uses blank spaces and enlarged letters (as well as 'fillers') to justify his lines (e.g. Fr. 1 A i 1, 20, Fr. 4, 6).

The lemmas are indicated by a *diple obelismene* above the line in which they begin and a slight projection of the first letter into the left-hand margin. They are usually separated by a blank space from the comment. In one or two places a paragraphus appears to indicate a subdivision within the comment.

The writing, which varies in size from place to place, is of a common type, datable in the second half of the second or first half of the third century. A different hand has made a few corrections. Whether the sparse marginal additions are due to either of these pens or even whether they are all from one, I cannot tell. The title, which is written rather cursively in a watery ink across the top of Fr. 1A, I suppose to have been added subsequently in the third or even the fourth century.



letters [ ], a heavy dot with a stroke to right, level with the top of the letters; not prima facie 7  
22 [ ], the top of a stroke above the general level 25 [ ], an upright Of ο[ only the upper left-  
hand arc [ ], a trace to left of the left-hand apex of ν Of τ only the lower part of the stalk, but re-  
commended by the spacing 26 [ ], a dot about mid-letter Of ρ only a short piece of the right-hand  
arc 28 Above ν traces Between ν and ι only a couple of faint dots level with the top of the letters  
After ι the lower part of an upright, followed by traces compatible with the diagonal and upper part  
of the right-hand upright of ν [ ], two vertically related dots, perhaps representing the foot of an  
upright, followed by a broad ν or by α (or λ) ι 29 [ ], an upright 32 [ ], the lower part of  
an upright 33 [ ], a corrected letter? Now resembles κ but not the κ of this hand [ ], a convex  
upright with foot hooked to right; perhaps ν, though there is now no sign of the diagonal 34 θ  
damaged; β may be possible. It is followed by a convex upright [ ], the upper part of a slightly  
forward-sloping stroke

Fr. 1 A Col. ii 3 [ ], the right-hand part of a cross-stroke as of γ 4 [ ], the lower left-hand arc  
of a circle 9 seq. Eupol. fr. 354 13 [ ], a dot slightly above the general level 14 [ ],  
the left-hand end of a cross-stroke as of τ 15 [ ], a dot slightly above the general level 21 [ ],  
an upright 22 [ ], the lower end of an upright descending below the line 23 [ ], an upright  
24 [ ], a short forward-sloping stroke above the general level 25 [ ], a dot on the line 26 [ ],  
the upper left-hand arc of a small circle 27 [ ], the upper part of an upright with a trace to left,  
perhaps of a preceding letter 31 [ ], an upright 33 [ ], three dots, on separate fibres, in  
a more or less vertical line [ ], the top of an upright, slightly above the general level After ι ap-  
parently δ, but perhaps α, then the lower part of an upright with a trace to right of its top, followed  
by the foot of an upright with a trace to right of its top, next δ, or possibly α, followed by what may  
be the lower left-hand central part of ω 37 [ ], perhaps the lower part of the loop of α or of the  
back of ε 41 [ ], on a detached fragment, perhaps not correctly replaced, a dot on the line fol-  
lowed by the lower part of a stroke descending in a flat curve to right

Fr. 1 A Col. i The entry on the back is presumably to be supplemented *Εὐπό[λιδος | Μαρικᾶ | ]*  
*[ὕπ(ό)νημα]*.

2 seq. When words or phrases recur in the same neighbourhood there is a presumption that the  
first occurrence is from the lemma, the repetition from the comment. Cf. ll. 7 seq., 13~17, 20 seq.,  
22 seq., 25 seq., col. ii 9~12, 15~17, 23 seq., 1 B ii 4 seqq., 7 seq., 12 seq., 16~18, 20~23 seqq., 1 C ii 8 seq.

Here ]*υκας ἐνίκα*, and the rest of l. 2 to the left, will be a lemma. Possibly an iambic tetrameter,  
i.e., -νικάς. . . .

7 Lemma; iambic tetrameter?

*ὑποτροπάζει* the originally written -ιζει is an unattested form. -αζ- is supported by non-literary  
evidence of the third century B.C., by some MSS. (e.g. of Phrynich. *P.S.*, Phot. *Lex.*, Pollux) and, if the  
metre is rightly identified, conclusively by this quotation. -ιαζ- appears to be offered by the tradition  
of Hippocrates and of Philo, but I have not pursued it further.

The verse may have run something like ἐφ' ἡ-]μας πάλι[ν ~ ]μαθ' ὑποτροπάζει.

8 seq. *ὑποτροπ(ι)άζειν* is generally intransitive, usually of the illness, 'recur', sometimes of the  
sufferer, 'relapse'. In this place χ]εῖρον διατιθέασιν, and perhaps ἐπα]γερχόμενοι (or -αι, sc. νόσοι) κατα-  
λαμβάνουσιν, seem to imply a transitive *ὑποτροπάζουσι*. If this is not delusive, ἐφ' must be removed  
from the suggested supplement. (For ἐπανερχ- cf. Pollux iii 107 ἐπανήλθε τὸ νόσημα, ὑπετροπ(ι)αζε τὸ  
νόσημα.)

11 ἡθενηκυ[τα or some case of it. (The compound διηθη- cannot be ruled out.)

12 Perhaps φη[ε].

καταπ[ο]νείσθαι συ[μ]βήσε[ται, -σθαι.

13 seq. The context indicates πολὺν in the lemma; for πολὺν πολλοῦ χρόνον cf. Aristoph. *Eg.* 822  
πολλοῦ δὲ πολὺν με χρόνον καὶ νῦν ἐλελήθη ἐγκρηφιάζων, *Nub.* 915 (in reference to which Suidas has πολλοῦ  
ἀντι τοῦ πανύ), *Ran.* 1046, al. Eupolis himself has another example of this use of πολλοῦ in the *Βάπται*  
(fr. 74).

τογ[ seems the most likely interpretation of the ink, and then τόν[δ' can hardly be avoided.

]φε[ ἀφείθε indicated by πολὺν χρόνον ἀφείθε, l. 17. The reconstructed lemma is then com-  
patible with an iambic tetrameter.

πάμπολον would be expected, as an explanation of πολὺν πολλοῦ, and to be preceded by ἀντι τοῦ,  
but I can by no means reconcile the ink after τι—ἀ]ντι is acceptable—with τ and ολ would be rather  
crushed.

14 seqq. [ἡ δὲ μ[ετα]φ[ορὰ | ἀπὸ τῶν γ]ραμματοδιδ[α]κκάλων . [ | ] . τι] ἡ δὲ μ[ετα]φορὰ ἀπ[ὸ τῶν] γ  
γρα[μματοδιδασκάλων : ἡ μεταφορὰ ἀπὸ . . . a regular formula in commentaries, e.g. scholl. Aristoph.  
*Av.* 450, 462, al., Pind. *Ol.* i 14, Soph. *O.T.* 17.

I can make no guess at the 'metaphor from schoolmasters' seen by the commentator in πολὺν  
χρόνον ἀφείθε, whether this last word is middle or passive. The next lemma contains words that  
schoolmasters no doubt used, but as the text stands, the statement about metaphor does not refer  
to them.

18 seq. ἀλλ' perhaps implies μῆ] εὐ γοῦν.

ἐξαλείφειν is to wash out ink, λαίπειν to remove writing on wax. [LSJ] in ν. has no instance of this  
use of 'smoothe'.]

I see no explanation of the plural in the one case, the singular in the other. The first seems to get  
some support from ἀφείθε, the second from εὐ γοῦν. There seems to be no possibility of escaping the  
inconsistency by a different articulation.

20 seq. There is presumably some relation between φθέγεται and φθεομαι, but only one letter  
(γ or ξ) can be inserted between ε and ο, and I see no explanation of the difference of person.

25 seq. There is a reasonable likelihood that a repetition of προσφέροντες or πρόσφορόν τε or some-  
thing of the sort is to be recognized.

27 ἡ- or ε]μεις and κ[αι]νόν[ or κ[οι]νόν[?

29 τὸ ]ἀπὸ τούτου or the like. This seems to imply that the two heterogeneous halves of the  
chorus (ν. not. Fr. 1 B ii 18 seqq.) had different parts in what preceded. Cf. Aristoph. *Lysistr.* 1042  
ἀλλὰ κοινῆι (old men and women) ξυσταλέντες τοῦ μέλους ἀρξώμεθα.

30 ]ω τέως a succession also found at Eupolis fr. 117 (from an anonymous play, but assigned to the  
*Δῆμοι*).

καὶ νῦν, 'in this passage', τὸ τέως ἀντι [τοῦ πρότερον, πρὸ τοῦ, μέχρι τινός, simm., cf. scholl. Aristoph.  
*Thesmoph.* 449, *Nub.* 66, schol. Plat. *Hipparch.* 229 D, et al.

32 κριταῖς is suggested by Professor Fraenkel, who compares Aristoph. *Av.* 445 ἀπαι νικᾶν τοῖς  
κριταῖς, Amphip. ἐν Ἰαλέμωι, καὶ τοῖς σοφοῖς κριταῖς ἄπαιν.

33 ἡ (δὲ) μ[ετα]φορὰ?

Col. ii 8 seqq. ζητῶν γὰρ ω[.

οὐδὲν κενόν [τρύπημ' <ἀν> ἐν ταῖς οἰκίαις ἀν | εἶδες. At Aristoph. *Eccles.* 624 τρύπημα κενόν occurs  
*sens. obsc.* In l. 13 ο]ὐδέμια κε[νῆ] may have accompanied a reference to the more or less synonymous  
τρήμη οἱ τρύμη; cf. *Et. Mag.* 726, 53.

15 seqq. A little, but very little, light is shed on this entry by Hesych. in κόλλα (out of the cor-  
rect order; ? κόλλαία): περιτμήματα δερμάτων, ἀφ' ἧν ἔψεται ἡ κόλλα (followed by the jumble τοῦ βοός,  
κόλλα τοῦ βοός τὸ νοτιαῖον δέρμα ἐξ οὗ τὸ κολλᾶν).

17 των περιτεμ[νομένων.

35 τί τὸ κακόν; 'what the devil?' as at Aristoph. *Pax* 322, *Av.* 1213, *Thesmoph.* 610, fr. 607.

38 Since ἀντι suggests the possibility of ἀντι τοῦ, attention may be directed to the articulation -ρον  
τὸ ὡς, ὡς being a matter for explanation at *Av.* 91 ὡς ἀνδρείος εἶ, where the schol. has ὡς πολὺ. ἐν  
εἰρωνείαι δὲ τὸ ὡς.

39 seqq. παρὰ τὴν παρ[οιμίαν seems probable, as commonly in the Aristophanes scholia (e.g. *Av.*  
507, *Pax* 1078, *Lys.* 68). I can supply no proverb concerning ears, but the presence of δημος makes it  
worth while to call attention to the quotation from the *Πόλις* of Eupolis (fr. 213), in which there  
appears to be a reference to a quasi-proverbial expression, 'having wax in the ears' (i.e. thick-headed),  
in connexion with one Demus, son of Pylilampes, well known as a handsome young man from  
mentions in Aristophanes and Plato.

Professor Fraenkel makes what I suppose is a more likely suggestion, that Μ[ιδ]α should be recog-  
nized, comparing Aristoph. *Plut.* 287 and the scholiast there.



Fr. 1 B Col. i 20 ζ<sup>n</sup>, though close to the column on its right and far from that on its left, must presumably refer to the latter. The same remark is presumably true of the ζ<sup>n</sup> between Col. ii ll. 9 seq., above, although in this case it would have been possible to suppose that Alcmeon was to be the subject of 'inquiry', if the ζ<sup>n</sup> relevant to this line had not survived close to Fr. 1 B iii 10 22 ],, perhaps the upper part of ε with an elongated cross-stroke 23 ],, the tops of two strokes, perhaps representing a small ν. If a note, peculiarly placed in relation to the high stop

Col. ii 4 Between α and κ a trace level with the top of the letters, followed by a dot about mid-letter ],, a trace at the bottom of the first upright of ν; perhaps α 5 Of ρτ only the lower ends of the diagonal and second upright, and the extreme ends of the foot of the stalk and right-hand part of the cross-stroke ],, the lower part of an upright 6 ε anomalous ],, the start of a stroke rising to right ],, a dot on the line ],, the middle part of a slightly convex upright 7 Of κ[ only the middle part 8 ],, the lower end of an upright descending below the line 10 Above δ something written, which looks like a small χ; not casual ink 12 Of τ[ only elements of the lower end of the stalk ],, the top and the lower end of an upright descending below the line 16 ],, the upper end of an upright 21 ],, a dot level with the top of the letters 22 ],, the same Of ]εε only the tops 25 ]c is noticeably further to right than any of the preceding line-ends 28 ],, the top of an upright. This is below the last letter of l. 25, that is, exceptionally far to right

Col. iii 4 ],, a loop on the line, open to right 5 In the margin a horizontal stroke not quite level with the top of the letters and having traces above and below its right-hand end 6 ],, a dot below the line 7 ],, a convex stroke 8 ],, a slightly forward-sloping sinuous upright 9 Before ν apparently ρ, but the fibres are disordered Of π only the first upright and the foot of the second; after this only dispersed traces of the feet of letters on a frayed-out strip 10 After τ[ ] traces of the feet of letters on a frayed-out strip Before ν apparently the top right-hand arc of a small circle 11 All up to the stop has vanished with the over-layer ],, a dot about mid-letter, followed after a gap by a fainter and slightly lower dot ],, the lower part of an upright, followed by traces on a single fibre of the tops of two or three letters; the last may combine with a clearly preserved upright to form ν 13 ],, a horizontal stroke a little below the level of the top of the letters α ],, the upper left-hand arc of a circle 14 Of δαδ only the tops 15 seq. In the left-hand margin a monogram like an elongated ρ with a thick υ across its tail 17 ],, a slightly forward-sloping upright 26 Of τ[ only the left-hand part of the cross-stroke 29 ],, the upper part of an upright 30 ],, the extreme right-hand end of a cross-stroke level with the top of the letters 31 Of γ only the angle, but π less likely ],, a short cross-stroke level with the top of the letters

Fr. 1 B Col. ii 1 seqq. *κυδῶντα* *κυδάω* is not recorded. The comment presumably says, 'it is a word used of'—what? To go by ε]πειδὴν ε]λεύθεροι γένωνται, of slaves who deny that they have been slaves, say, ἐπὶ δούλων . . . τῶν ἀπαρνούμενων δούλων γεγονέναι. But this may not be the only possible reconstruction, and it does not enable a precise interpretation of *κυδῶν* to be arrived at.

4 seqq. *ἔξαγε* can be accepted, but is not verifiable. It might be intransitive.

The article of Hesychius, *πρωράσαντες* *κροτήσαντες*. ἡ δὲ μεταφορὰ ἀπὸ τῶν νεῶν καὶ τῆς εἰρεσίας, makes reasonable the assumption of an otherwise unattested *πρωράω*. [LS] deduce *πρωράζω*. I do not see on what grounds.] An imperative *πρώρα* gets some support in this place from the imperative *ἔξαγε* preceding and what look like imperatives *-αζε*, *-αζου* following.

The meaning would appear to be more or less similar to that of *ροθιάζε*, which may be recognizable in l. 5. This is explained as 'row hard', e.g. by Hesych. in *ροθιάζειν*, Phot. in *ρόθιον*, Eustath. 1540, with reference to Aristoph. *Eg.* 546. (If it occurs in Eupol. fr. 324, it is in a different use.)

But *ἀντίπρωρον* seems to imply the presence somewhere of *πρώρα* rather than *πρώρα*. *ἀντίπρωρον* τῆν γλώτταν metaphorically, 'tongue ready for action against the enemy'?

If *ροθιάζε* *πρὸς* τὸ λέγειν, I suppose 'press on to say' is likelier than 'press on is put with reference to saying', exemplifying a frequent use of *πρὸς* in the Aristophanes scholia.

I suppose it is likely that ], *αζε* and ], *αζου* are endings of the same verb. The alternative hypothesis that ], *αζου* is the ending of a noun, *πρώρα* γὰρ ἐπὶ (or ἀντι) - *αζου* λέγεται, is excluded by the absence of any noun in *-αζος* (or *-αζης*) which could be considered remotely probable. But if *πρώρα* γὰρ ἀντι τοῦ ροθιάζου is assumed—and it seems to square, at least partially, with what is assumed at

the beginning—it seems necessary, in spite of the methodological objection involved, to emend to *ροθιάζε*, since a middle of *ροθιάζειν* is neither attested nor expected.

7 seqq. *εἰρηκ[ότο]ς* *ἐκείνου* τὰς οἰκίας ἐπὶ τῶν ἐν α]ῦταις οἰκούντων οὐτος ἐπὶ τῶν οἰκοδομημάτων αὐτὸ τέθεικεν. An example of the first, *οἰκία* for 'families', in Eupolis himself at fr. 117, 5 (probably *Δῆμοι*). But what is meant by *ἐκείνου*? The clause *οὐτος*—*τέθεικεν* by itself would, I think, certainly be taken as 'our author uses the word *οἰκία* in the sense of buildings', but no contrasted person is apparent, of whom *ἐκείνου* would be a sufficient specification. The only alternative I see is to understand *ἐκείνος* and *οὐτος* as characters in the play, the second of whom takes wrongly the sense of a word used by the first. But I can adduce no parallel for *τιθέναι* meaning 'take as' as opposed to 'employ as'. In commentator's language that would normally be (*ὑπο*)*νοεῖν* or *ἀκούειν*.

10 seq. The correction presumably denotes *ἐπωφελ(εῖ)*.

From the comment that this Alcmeon was *εὐγενής τις* I suppose it may be inferred that he was not a legendary hero, whether the son of Amphiarus or the son of Sillus. Which, if any, of the other recorded bearers of the name he was, and what, if anything, he had to do with *πρόθυρα*, I cannot guess. The line looks as if it may have resembled Aristoph. *Nub.* 648 *τί δέ μ' ὠφελήσουσ' οἱ ῥύθμοι πρὸς τάλφιστα*;

For the form of the note cf. schol. Aristoph. *Av.* 798 *Διτρέφης* *οὐτος πολυπράγμων*.

12 seqq. I suppose *ρή<γ>μάτων* is intended. *ρήγματα* and *ετίγματα* are different kinds of wound, 'lacerations' (Hesych. in *ρήγμα* . . . *κατὰ μήκος τραύματος οὐλή*) and 'punctures' (cf. schol. Aristoph. *Vesp.*; 1296 *ετιζόμενος ἀντὶ τοῦ κεντούμενος*).

*παρ[ὰ τὰ | ῥήγματα λέγει τ(δ) ὑπ(δ) [το]ς ποῖ*. I can offer no parallel to τ for τὰ (though it is found in use for other cases of the article) nor to ὕ (which simply repeats the corrected *ὑπέρ*) for ὑπό.

13 seq. I cannot determine the bearing of this apparently inconsequent remark. I find nothing of the sort in the Menander that has survived.

16 seqq. *τοῦτ' ἐκδαν<ε>ίζει καὶ κυκᾶ<ι>ς* [τὸ]ν *ναυτικὸν α*[: the final α is awkward, but though it is damaged I can see no other letter as likely, and α[υ - υ is not irreconcilable with an iambic tetrameter, which the noun wanting after τὸν *ναυτικὸν* would be apt to produce.

τὸν *ναυτικὸν α*[: 'the shipping accounts'? τὸς *τόκους* and *ναυτικοί* suggest that some matter of bottomry is in question. (τ[ὸ]ν *ναυτικὸν*, 'the fleet', was not written.)

ἐπὶ τῶν *πέμπτοι* *μέρε*[: 'in the fifth act'? I should have expected, in this sense, *κατὰ τὸ π. μέρος*, cf. 2257 fr. 1, 8, but M. Aur. *Med.* xi 1 has ἐπὶ παντὸς *μέρους* and the dative would not be essentially different. On the other hand, *δανείζεσθαι ἐπὶ* with a dative of the rate of interest or the security is regular usage.

18 seqq. *ἡμεῖς δ' ἄρ' οἰκ[ ]εν ὁ τῶν πλουσίων λέγει χορός. ἡμεῖς κτλ.* evidently a lemma, and since it does not start at the beginning of the line, perhaps the continuation of the preceding lemma which does so. Professor Fraenkel suggests *οἰκ[αδ' ἀπιμ]εν*, comparing Aristoph. *Vesp.* 255, *Av.* 1636.

The chorus seems to have consisted of a mixture of *πένητες* and *πλούσιοι* (v. col. iii 1 seq.), so that *χορός* here apparently might have been *ἡμιχόριον*, cf. col. iii 5, fr. 5 i 12. Aristophanes' *Lysistrata* similarly has a non-homogeneous chorus, partly men, partly women.

20 seqq. Lemma iambic tetrameters:

καὶ γὰρ αἱ γυναῖκες[ε]c  
 ὅσαι μ[ὲν] ἀν[ ] νεανίαις ξυνῶ[ε]ι | καταγελῶνται,  
 ὅσαι δὲ [ ] και δούλοισιν | ὠφελῶνται

*συνεῖναι* is neutral, but here no doubt to be taken *in malam partem*. This may also hold of *ὠφελῶνται*, though I find no example of such a use, on comparison with *ἐπικουρία* as employed by Aristophanes at *Lysistr.* 110. *δούλοισιν* may then be governed by *ξυνῶαι*. It need hardly be said that it cannot stand for ὑπό (*παρά*, *πρὸς*, *sim.*) *δούλων*.

Col. iii 2 τῶν δε[π]ότῃ cf. Fr. 1 C 7.

4 seq. *οὐτος, τί κέκυφας*; Aristophanes has *οὐτος, τί κύπτεις*; *Eg.* 1354, *Thesmoph.* 930, but I do not think that a difference in the persistence of the position is implied. At *Lysistr.* 1003 and *Nub.* 191 the perfect is used.

At the end perhaps *πρὸς τὸν 'Υπέρ]*βολον λέγει τὸ ἡμιχόριον.

6 *Λακεδαιμονίους* *μεν* ], perhaps as far as -] ]τας, l. 7, lemma.

7 ἀπὸ *κοινῶς*, as a technical expression, 'applying to both (or all) of two (or more) words or clauses', cf., e.g., schol. Theoc. viii 58.

9 seq. ἐπι] δὲ εἰν ἄτταται? 'is used of two things', 'has two uses', cf., e.g., Ap. Dysc. π. ἀντ. 84. 7, schol. Plat. *Phaedo* 60 B.

12 seq. Λακεδαιμονί]ους?

14 I suppose νῆ Δία δεδοικ[ is likely to be from the play, though it is not apparently part of the lemma.

19 seq. I should guess something like Κλέων Παφλαγῶν λέγεται παρὰ τὸ παφλάζειν (ἀπὸ μεταφορᾶς τοῦ παφλάζειν); cf. schol. Aristoph. *Eq.* 919, Eustath. 360, 28, al.

καὶ ἐν τῷ Μαρκῶν (as well as the revised *Νεφέλαι*) προτετελεύτηκε Κλέων schol. Aristoph. *Nub.* 552.

22 ω<sup>δ</sup> can, prima facie, be nothing but ὠδῆ, which must refer to the text on its right. In that case, it would be expected to be written opposite l. 21, not between ll. 22 and 23. But I do not think that a commentary would be expected to have a reference of this kind in the margin at all. If a technical division of the comedy was to be alluded to, it should be in the commentary itself. Moreover, if Fr. 1 c ii is the continuation of this column, there is no sign that it is in fact an ὠδῆ. I can offer no solution of this problem.

26 ελομεν is surprising and I cannot account for it.

|    |             | Fr. 1 c                         |   |
|----|-------------|---------------------------------|---|
|    |             | Col. i (1 B Col. ii) (Col. iii) | Col. ii (1 B Col. iii) (Col. iv)  |
|    |             |                                 | . . . . .<br>].<br>]μοιεςτιν . . .<br>]μετατιθεσθ . . .<br>]ερδρουσεκακωννεγωγα . . .       |
| 5  | ] ην        |                                 | εισεκκλησιν εωσου οισυνα . . .<br>]ταιμοικυτοκυνηδριονκευαζε προςτ[<br>δεσποτηνουπερβολος [ |
|    | ] . α       |                                 | ημνηγεωσεσκεφομαιγαρεν . . .  |
|    | ] . ας      | ζ <sup>η</sup>                  | ημνηγεωσεοφομαι αξιουντα[ . . . ] . . .   |
| 10 | ] ξυλωι     |                                 | δαιησθαδεδεμενος εντωξυλωι . . .<br>τωνγνωριμωντινακαλ[<br>εαυτονλεγειτουπερβολουκε[        |
|    | ] ριτωναν   |                                 |   |
|    | ] . σγνωμην | ζ                               | λυωλεσχαα οχοροςπροστ[  |
|    | ] .         | ι                               | προστοθεατρον ενμεντωε[   |

I am fairly confident, though I cannot establish the fact by means of either the horizontal or the vertical fibres, that these are the lower parts of the columns of which the upper parts are Fr. 1 B Col. ii (Col. iii), Col. iii (Col. iv). If so, the piece can be located fairly closely on the basis of the following considerations. The number of lines in the column deducible from Fr. 1 A is 41. If there was the same number in this case, the first four lines of the lower piece must be right-hand parts of the last four lines of the upper. There cannot have been fewer than 41; it is not very likely that there were more than one or two more.

Fr. 1 c Col. i 8 ], a dot on the line 9 ], a dot level with the top of the letters 13 ], elements of an upright descending below the line

Col. ii 1 The end of an upright below the line 2 . . . ], parts of a triangular letter, followed by a trace on a single fibre 3 To left of ]c traces of about six letters on frayed-out and twisted fibres Of εθ only the top and bottom; after this perhaps α but only traces on a single fibre 4 . . . ], traces on a single fibre 5 ], the lower end of an upright below the line 6 Of τ[ only the left-hand end of the cross-stroke 9 Of α[ only the bottom left-hand angle ] . . . ], the overhang of ε suggested, followed by a short horizontal stroke level with the top of the letters ] . . . ], the upper end of a stroke descending to right; perhaps represents a triangular letter 10 Of φ[ only the tips ] . . . ], a dot level with the top of the letters 13 seq. Against the beginning of the first of these lines is a large ζ, of the second letters which might be interpreted in more than one way; ω appears to be likeliest

Fr. 1 c 4 κ]έρδους ἔνεκα, unless an error for εἵνεκα (as, e.g., Aristoph. *Thesmoph.* 360), part of the comment.

4 seqq. κύ νυν ἐγὼ γάρ . . . ] εἰς ἐκκλησίαν prima facie words of the play.

εἰς ἐκκλησίαν regularly without article, e.g. Aristoph. *Ach.* 28, *Eccles.* 270, 289, 352, 490, *Eq.* 936.

ἕως οὗ οἱ κύνα . . . ] τὰ μοι, ἐν τῷ συνέδριον κκευαζε. πρὸς τ[ὸν | δεσπότην ὁ Ὑπερβολος. κύ — κκευαζε presumably gives the sense of the sentence cut off by the parenthesis.

'You get the meeting together' cf. Plat. *Protag.* 317 D βούλεσθε οὖν . . . συνέδριον κατασκευάσωμεν;

8 seqq. I do not see how to avoid the conclusion that σφομαι is offered as an interpretation of κέφομαι. But it must be remarked that κέφομαι 'inspect' finds a rather rough-and-ready equivalent in σφομαι and that the position of γάρ as sixth word is even more extraordinary than in Aristoph. *Lys.*

489 διὰ τὰργύριον πολεμοῦμεν γάρ;

γάρ ἐν . . . ] Since ἐν ξύλωι may be suggested I am bound to say that the remains of the last letter, minimal though they are, do not look to me compatible with the base of ξ, which they would have to be taken to represent.

9 . . . ] δ' ἂν ἦσθα δεδεμένος ἐν τῷ ξύλωι δῆσαι, δεδέσθαι ἐν (τῷ) ξύλωι v. Blaydes's collections app. crit. ad Aristoph. *Eq.* 367.

11 seq. τῶν γνωρίμων τινὰ Καλ[ ] εἰς αὐτὸν λέγει?

13 λύω λέσχαα: Πλάτων φησὶ λέγεται ὁπότεν ἐπὶ τὰ ἔργα ἐξήρχοντο (Plat. com. fr. 223). 'We must get to work' 'The chorus addresses the audience'?

If ζ|ωι is rightly read, Ζωί(λος) is presumably indicated, but I do not know what it would signify.

14 πρὸς τὸ θέατρον cf. Aristoph. *Ach.* 629 οὕτω παρέβη πρὸς τὸ θέατρον λέξων . . . , *Pax* 735 αὐτὸν ἐπήνει πρὸς τὸ θέατρον παραβάς . . . , *Eq.* 508 λέξοντας ἔπη πρὸς τὸ θέατρον παραβῆναι.

It may be worth while to remark that at this point the commentary may have reached the parabasis; both the lemma λύω λέσχαα and, if it is a lemma, πρὸς τὸ θέατρον are compatible with the anaepasts to be expected and are suitable in content.





9 seq. Presumably τῶι νόθῳι in reference to Pericles' son by Aspasia. Cf. Eupol. fr. 98 (Δῆμοι), al. 10 seq. I should expect the sense to be: ἐπισκέψασθαι δεῖ πότερον Ξάνθιππον λέγει ἢ Πάραλον. ἀμφότεροι γὰρ γνήσιοι. . . Cf. Plut. *Pericl.* 24, 8. But the first is too long in this form.

12 ἕτερος αὐτῶν μετήλλαχεν. (I should have expected μετηλλάχεν; perhaps some such alternative as μετηλλαχέν[αι λέγεται should be preferred.) In fact both of Pericles' sons by his first wife died within a few days in the plague 430/29 B.C. For though Plut. *Pericl.* 36, 6 has ἀπέθανε γὰρ ὁ Ξάνθιππος ἐν τῶν λοιμῶν νοσήσας, in *Consol. Apoll.* p. 118 E we find Περικλέα δὲ . . . πνθόμενον ἀμφοτέρους αὐτοῦ τοὺς υἱοὺς μετηλλαχέναι τὸν βίον, Πάραλόν τε καὶ Ξάνθιππον. . .

13 Lemma. οἷς]ουουργῶι γ' ἀνδρί, 'a maker of wicker-work' (baskets, hurdles, etc.).

νῆ τὸν Διοκλέα. At Aristoph. *Acharn.* 774 this oath is put in the mouth of a Megarian and explained by the scholiast by reference to a Megarian hero also mentioned by Theocritus (xii 27 seqq. See Gow's note on l. 29). It does not look as if such an explanation would be relevant here. I suspect that all that was said was that the very common νῆ τὸν Δία was converted by the 'addition' of κλεα into Διοκλέα. But προσθεῖς is not a very precise way of describing the change and I see no point in it, unless indeed wicker-work was a Megarian speciality.

15 Lemma? . . . διδ]ωμι τῶι καλῶι.

σαρκάζων seems to have given trouble. I suppose it is part of the exposition, not of the lemma: the poet speaks 'mockingly'. Cf. schol. Aristoph. *Av.* 1009 ἐν σαρκασμῶι φησιν (more commonly ἐν εἰρωνείαι, e.g. *ibid.* 91, 135, 798).

17 ὑπαλλαγή κέχρηται τῶι . . . 'by a transference the poet has used the word x in place of the word y'.

|    | (a) Col. i                       | Fr. 5 | Col. ii            |          |
|----|----------------------------------|-------|--------------------|----------|
|    |                                  |       | προστοδιδο.        |          |
|    |                                  |       | κορινθίων α[       |          |
|    |                                  |       | οστιπροδοσιαι τ[   |          |
|    | ].[                              |       | κληθήσομαι εισδικ[ | (b)      |
|    | ].σκος[. . .]. [                 | 5     | αγοραων τωνκατα[   |          |
|    | ].και ω                          |       | προτελουσι προπη[  |          |
|    | ].τιμην                          | ×     | φουσιναυτοκαβδα[   | ]δαλα [  |
| 5  | ]                                |       | λεγεταιαιεπικαθ[   | ]ιωθαι [ |
|    | ].τινων                          | ×     | καπτειν αιαλετρι[  | ]εκ [    |
|    | ].ιλευς                          |       | φαινιματαδε τα[    | ]ομε [   |
|    | ].α. . .οιλακεδαι                | 10    | ναφρυ [            | ]. . . [ |
|    | ]                                |       | τρεφουζ[           |          |
| 10 | ].μηνιστα                        |       | θαρτοι[            |          |
|    | ].ξηνηλικες                      |       | μη.τ.[             |          |
|    | ].οντσημι [                      |       | ]                  |          |
|    | ].ρωφρενοβλα [                   |       | ]                  |          |
|    | ]                                |       |                    |          |
| 15 | ]. . . . [ . . . . ] . . . με. [ |       |                    |          |

Fr. 5 Col. i 1 On the line a loop open upwards 2 ], if one letter, ν, but perhaps α or λ followed by the foot of an upright 3 Of ι only the foot, followed by a dot and a horizontal stroke on the line 4 ], an upright; ν suggested 8 After α the lower parts of two uprights descending below the line 11 Eupol. fr. 181, 5 12 ], two dots slightly below the level of the top of the letters 13 Eupol. fr. 181, 7 14 ], ρ apparently corrected or remade 15 ], . . . ], the tops of letters, the first represented by a horizontal stroke, the second by the top of an upright (ι?), the third by a loop (ο or ρ?), the fourth by a dot . . . ], the tops of letters, the first suggesting ε, the second δ or λ, the third ο or ρ . . . ], two dots, one above the other, the lower off the line

Col. ii 1 ], the start of a stroke rising to right 2 Between ν and α the edge of an upright 4 The first κ has apparently been converted into β, but the resulting letter is anomalous. The paragraphus below it is by a different pen from the rest 7 Eupol. fr. 200 8 ], a dot on the line 10 The mark above φ perhaps meant for a paragraphus. Possibly by the same hand as that below l. 4 11 ], a loop on the line open to right; α, or possibly δ, suggested (b) ], the top of a thick upright, followed by the top left-hand part of a circle 14 η anomalous; the tops perhaps wrongly combined Before τ the top of a small circle, after τ a trace attached to its cross-stroke

Fr. 5 Col. i 11, 13 seq. The ends of the verses ἡκούσατ', ὦ ξυνήλικες and ὑμεῖς γάρ, ὦ φρενοβλαβεῖς, which form part of Plutarch's quotation from the *Μαρικᾶς* intended to illustrate his account of Nicias' character (*Nic.* 4). But I see nothing in the preceding which looks as if it could have any relevance to the other part of Plutarch's quotation.

12 seq. Possibly τὸ ἡμιχόριον.

Col. ii 3 seq. ὅστις προδοσιαι and κληθήσομαι (or διαβληθήσομαι?) both appear to be parts of a lemma. Professor Fraenkel suggests τ[ήμερον | κληθήσομαι, which looks attractive.

The point of Plutarch's quotation (Col. i 11 seqq.) is a frivolous accusation against Nicias of treachery, but more than half a column separates the two mentions of treachery in this commentary.

5 ἀγοράων presumably part of a quotation from an epic poem. The form occurs once in the *Iliad* (ii 275), once in the *Odyssey* (iv 818), not in Hesiod. (*Δι]αγοράων*, 'of atheists', is a theoretical possibility, but why should this have had an epic form?)

6 Only three verbs are recorded beginning with προπη-. None have any recognizable relevance to προτελοῦσι in any acceptance. Nor can I suggest any, if the articulation πρὸ πη- is chosen.

7 The *diple obelismene* implies that this line is a lemma. No other lemma, as far as I can tell, begins, as this must, in the line before the *diple*. Another anomaly is that the φ, so far from projecting slightly to left, starts (on the same alignment as the following lines) indented slightly to right.

7 seqq. On the basis of Hesych. αὐτοκάβδαλα αὐτοσχέδια ποιήματα εὐτελεῖ it is a reasonable guess that φουσι may represent γράφουσι. Some light is thrown on the comment by the Lycophron scholia (*Alex.* 745) κυρίως . . . ἡ λέξις ἐπὶ τῶν ἀλφίτων εἴρηται. τὰ γὰρ ὡς ἔτυχε φυραθέντα ἀλευρα αὐτοκάβδαλα (cf. *Et. Mag.* 173, 53), but not enough to enable me to offer a plausible suggestion about τὰ ἐπικαθα-, though I suppose some form or derivative of καθαρός lurks there. ἄπερ εἰώθασι κάπτειν αἱ ἀλετρίδες might apply to lumps in badly made dough, but I suspect that this clause has been appended for the sake of the etymology, not for its factual truth, especially since ἀλετρίδες might be expected to grind corn, not to make dough.

9 seqq. The strict sense of ἐκφατνίματα is τὰ ἐκβαλλόμενα ὅτε καθαίρωσι τὰς φάτνας Hesych. In a slightly extended use it is applied to crumbs that fall from the table as at Athen. 270 d and, metaphorically, at Philostr. *v. Apollon.* i 19. Here I should suppose that it was applied contemptuously, 'sweepings', to the products, whatever they were, already qualified as 'botched' (αὐτοκάβδαλον . . . τὸ εἰκῆ καὶ ὡς αὐτως καὶ αὐτουργὸν γεγονός schol. *Alex.* 745, *Et. Mag.* 173, 52). [Pollux x 166 has ἐκφατνίματα δὲ αἱ κανίδες αἱ ἀναιρούμεναι ἐκ τῆς φάτνης ὡς καθαίρεσθαι τὰ περιττά. If this is true, it has no obvious applicability here.]

11 φρυα-, which is unavoidable—no known Greek word begins φρυδ—suggests nothing else as likely as φρύαγμα or some cognate, but the connotation of these is not 'empty noise' but 'overbearing behaviour'.



Fr. 6

| Col. i  | Col. ii |
|---------|---------|
| .       | .       |
| ]       | [       |
| ]οις    | [       |
| ]εσδε   | [       |
| ]       | [       |
| ].οστω  | [       |
| 5 ]..   | >[      |
| ]ρ·σαρ  | [       |
| ]ε      | [       |
| ]       | [       |
| ]τωγ    | [       |
| 10 ]    | [       |
| ]διππος | [       |
| ]ν μεγα | [       |
| ]       | [       |
| ]εραν   | [       |
| .       | .       |

**Fr. 6 4** ], perhaps the right-hand part of the loop and the bottom of the stalk of ρ 5 ].., the upper part of an upright, followed by what may be meant for ο, though angular and flattened 6 ε made out of γ, apparently by the original hand 12 Above ν the original hand wrote ω; the same or another thickened the side-strokes of this and placed a diagonal between them, projecting below the foot of the right-hand one. The result resembles a roughly made ν, but I do not see what purpose this would have had

**Fr. 6 6** σαρ, as at fr. 4, 15, made out of γαρ and perhaps, as there, a form or derivative of σαρκάζω. 11 Possibly Ποσειδιππος, like Menander, who is referred to at Fr. 1 B ii 14, a writer of the New Comedy.

Fr. 7

| Col. i           | Col. ii   |
|------------------|-----------|
| .                | .         |
| ]υ.[.]..[        | .         |
| ]                | [         |
| ].η.γωνια        | [         |
| ].αρ[.]..c[.]ντε | [].[      |
| 5 ]              | cυ[       |
| ].νπαρα..        | ζ[]υποστ[ |
| ].ηρκεσται·      | προ[      |
| ]μαρ.[]..[]      | ].[.]..[  |
| ]ι.υο[ ]ι        | φ.[       |
| 10 ]υρ           | το[       |
| ].               | []..[     |
| .                | .         |

**Fr. 7** Col. i 1 ], the start of a stroke rising to right ], the lower part of an upright below the line, followed by a dot on the line 3 ], an upright After η apparently ν, but possibly μ Of γ only the foot of the stalk (to right of which a faint dot not accounted for) and the right-hand end of the cross-stroke 4 ], κ or χ Before c the upper part of an upright 6 ], an upright; η perhaps suggested .., a dot below the line, followed by a dot on the line 7 ], the top of an upright, followed by the upper part of an upright with traces to right of its top Of η only the looped top of the right-hand upright 8 ], below the line the start of a stroke rising to right; might be taken for an 'acute' on ο, l. 9 ], above the tops of the letters the top of a stroke rising from left, followed by the top of a small circle 9 Between ι and ν a rubbed δ or possibly α; not c 11 ], two dots, possibly the ends of the branches of υ, but the second may be a stop

Col. ii 4 ], a dot, apparently below the line 5 Below this line a *diple obelismene* might be expected, but though there is damage I do not think a *diple* could have disappeared without trace 8 ], the foot of an upright below the line ], the upper part of an upright 9 ], ε or θ 11 Tops of letters (perhaps even three, if τ was the first) which I cannot articulate

## Fr. 8

.

].φ.[

].ωντα[.]χαίρ.[

]ειν·παρατοαρχι.[

]κοισιν...[

5 ]ποκα.[

].ψ[

.

**Fr. 8 1** ], the lower end of an upright below the line ], a headless upright descending below the line 2 ], κ or χ, but a cross-stroke through the lower branch not accounted for ], the

middle part of a slightly convex upright 3 .[, a triangular letter 4 .[, perhaps the end of the loop of  $\alpha$ , followed by the tip of an upright, and this by the left-hand angle of  $\gamma$  or  $\pi$  or possibly  $\epsilon$  5 ],, perhaps the upper right-hand curve of the loop of  $\rho$  [, the lower part of an upright 6 Of  $\nu$  only the tips of the arms; preceded by a speck at a slightly lower level

Fr. 8 3 *παρὰ τὸ Ἀρχιλόχου* or *-λόχειον*, cf., e.g., scholl. Aristoph. *Av.* 250, 1240. A reminiscence of Archilochus in Eupol. fr. 357.

## Fr. 9

•     •     •  
 ] . . [ ] . τ [ ]  
 ] ε γ ν ω [ ]  
 ] · [ ]  
 •     •     •

## Fr. 10

•     •     •  
 ] . . [ ]  
 ] η [ ]  
 ] . [ ]  
 ] τ α [ ]  
 5 ] μ [ ]  
 [stripped]  
 ] σ τ ρ [ ]  
 ] α ε ι [ ]  
 ] ε π ε [ ]  
 10 ] ο [ ]  
 ] ς [ ]  
 ] δ ε [ ]  
 •     •     •

Fr. 10 1 ] . . [, the foot of an upright; the lower part of a circle with a projection from the top right-hand end, perhaps  $\theta$ ; the foot of an upright 3 .[, the foot of an upright 4 Above  $\alpha$  an interlinear dot

## Fr. 11

•     •     •  
 ] . ω λ . [ ]  
 ] ν ε ς . . [ ]  
 ] . . . δ ω [ ]  
 ] ο ν α ι μ . . [ ]  
 5 ] ς ο . [ ]  
 •     •     •

Fr. 11 1 ] . ., a dot off the line, followed by the turn-up of a stroke on the line .[, perhaps the upper part of  $\epsilon$ , but on a twisted projection 2 .[, the start of a stroke rising to right with two dots above, followed by a dot on the line 3] . . ., two uprights with foot hooked to right, followed by  $\iota$  or  $\nu$  Of  $\varphi$  only the left-hand stroke 4 .[, a dot about mid-letter, followed by a trace level with the top of the letters 5 .[, the lower part of an upright

## Fr. 12

•     •     •  
 ] . [ ] ε [ ]  
 ] . [ ] [ ]  
 ] . ι τ η . [ ]  
 ] α τ η γ ο ς ο υ [ ]  
 5 ] . [ ] ε . ν τ ω ι [ ]  
 ] τ η [ ] [ ]  
 ] ο λ η κ ο . [ ]  
 ] ε ν α π ρ ο ς [ ]  
 ] . [ ] δ α ν ι ζ ω [ ]  
 10 ] ρ τ η κ ο τ [ ]  
 ] η μ ε ι ς [ ]  
 ] ω ν ο [ ]  
 ] [ ]

Fr. 12 1 seq. Rubbed 1 ] ., the foot of an upright 2 Hooks open to right on the line 3 ], an upright η anomalously large .[, the apex of a triangular letter? 4 Of ] α only the end of the tail 5 ] .[, the base of a small circle After  $\epsilon$  the apex of  $\delta$  rather than of  $\alpha$  suggested 7 .[, apparently  $\tau$  or  $\nu$ , but either anomalous 9 ] .[, perhaps  $\nu$ , but possibly the lower end of a stroke descending from left and the lower part of a slightly forward-sloping upright 12 The col. ends in this or the next line

## 2742. COMMENTARY ON AN OLD COMEDY

The following fragments, to judge by the only one large enough to warrant an opinion, come from a commentary on Old Comedy. It displays some learning, but there are apparent in the text a number of faults, some minor (ll. 11, 19, 23), one at least major (ll. 12 seq.), and perhaps others (ll. 20, 21, 22), about which I am uncertain. As to the play commented on, I offer the guess that it was the *Κερίφιοι* of Cratinus. Perseus and Polydectes are mentioned in a lemma, and though I have said that I do not see how Perseus can be taken in that place as a person in the action except after emendation, it is obvious that the first nineteen lines imply the participation of a character who spent a greater or shorter time suspended in the air, as Perseus does in the *Κερίφιοι* (Cratin. fr. 207, 1). A slight corroboration of Cratinus' authorship is afforded by Hephaestion's singling him out as handling paroemiacs as they are handled in ll. 19 seqq. It should perhaps be added that, except for the *Δανάη* of Sannyrion, no Old Comedy but the *Κερίφιοι* has a title from which a play relating to the story of Perseus can be deduced.

The articulation of the commentary which it must be supposed was intended has not been very accurately executed. The *diple obelismene* stands correctly under ll. 19 and 27 in each of which a lemma starts; it has no meaning under l. 26. A blank space is left before the beginning of a lemma in l. 30, but not in ll. 19 and 27; after the end of a lemma in ll. 28 and 32, but not in l. 22. There are other blanks, of which that in l. 13 may have been left to accommodate a correction, but that in l. 26 has no purpose. The end of each of the three quotations is marked with a high stop, ll. 11, 16, 19.

The writer of this manuscript is the same as that of 2306 (Alcaeus commentary) and 2368 (Bacchylides commentary).

## Fr. 1

|    |                                     |                                      |
|----|-------------------------------------|--------------------------------------|
|    | . . . . .                           | . . . . .                            |
|    | ] . . [                             | ] . . [                              |
|    | ]ειρης[                             | ]ειρης[                              |
|    | ]τ[. .].ραδοπα.[                    | τ[. .].ραδοπα.[                      |
|    | ]λεγονδουτω[                        | λεγον δ' οὐτω[                       |
| 5  | ]μακρανεξής[                        | μακρὰν ἐξ ἧς [                       |
|    | ] .ενουσανω[ ]ελε [                 | μένους ἀνω[ ]ελε-                    |
|    | . .]νπροσδε . .].ομεγων [           | ]ν προσδες . .].ομένων.              |
|    | ]αττισαταλ[. .]τωιαποτης [          | στρ]άττις Ἀταλ[άν]των· ἀπὸ τῆς       |
|    | ]κραδηγηδηγαριςχασγι.[              | κράδης· ἤδη γὰρ ἰσχὰς γύ[ομαι·       |
| 10 | ]ομηχανοποιοςμωσταχιστα [           | ὁ μηχανοποιός μ' ὡς τάχιστα          |
|    | ]καθελετω· ενφουσσαίς [             | καθελέτω. <καί> ἐν Φο(ι)νίσσαις·     |
|    | ]διονκοςοθυρκοεικίναυληται [        | Διόνκος ὃς θύρκοεικίνας αὐληταὶ      |
|    | ]δεΙ·Α κω[. . .]νεχομαιδιε [        | δεΙ·Α κω[. . .] ἐνέχομαι δι' ἐ-      |
|    | ]περωνιομοχθ[. .]ιανηκωκρε [        | τέρων μοχθ[ηρ]ίαν ἤκω κρε-           |
| 15 | ]μαμενοςωσπερῖςχασεπικρα[           | μάμενος ὡσπερ ἰσχὰς ἐπὶ κρά-         |
|    | ]δης·αριστοφαναγηρηναδαη[           | δης. Ἀριστοφάνης Γηρηνάδης·          |
|    | ]περιαγεινεχρηνητονμηχα[            | περιάγειν ἔχρηνη τὸν μηχανο-         |
|    | ]νοποιονωσταχιστατηνκρ[             | νοποιὸν ὡς τάχιστα τὴν κρά-          |
|    | ]δημη'ουτωδητονπολυδεκ[             | δ(ι)ην. οὐτω δὴ τὸν Πολυδέκ[την      |
| 20 | ]βαλλειςτοιςκωμμασινειε[            | βάλλεις τοῖς κώμμασινειε[            |
|    | ]περσευσκαιτουποδοσελκεις[          | Περσεὺς καὶ τοῦ ποδὸς ἔλκεις         |
|    | ]καιτηνυπερασινακριστη[             | καὶ τῆς ὑπέρας, ἴν' ἄκρ' ἴησις. το[ῦ |
|    | ]ποδοσελκειοιονενυρθημω[            | ποδὸς ἔλκει(ς) οἶον εὐρύθμω          |
|    | ]τιθειστονποδαωσανειαντι[           | τιθεῖς τὸν πόδα, ὡσανεὶ ἀντι-        |
| 25 | ]κρυσεφηκαιτουρθημουελκ[            | κρυς ἔφη· καὶ τοῦ ῥυθμοῦ ἔλκει[ς,    |
|    | ]ει·θ·εξῆς ηνυπεραιψυχρωςπρος [     | εἶθ' ἐξῆς ἢ ὑπέρα ψυχρῶς πρὸς        |
|    | ]τονποδαγνωσκειμεντοικα [           | τὸν πόδα. γνῶσει μέντοι κα-          |
|    | ]τατωνπετρων εναφίης [              | τὰ τῶν πετρῶν ἐναφίης                |
|    | ]κατατωνσκελωνμεχριτων [            | κατὰ τῶν σκελῶν μέχρι τῶν            |
| 30 | . .]. .].ων αλλαχορευτης [          | π]τ[ε[ρ]ῶν. ἀλλὰ χορευτῆς            |
|    | ] .πανυστατοσαιοειπλην [            | ] .πανύστατος αἰεὶ πλήν              |
|    | ] .νον επειδηεις [                  | ] .νον ἐπειδὴ εἰς                    |
|    | ]ετασμο[ <sup>λε</sup> νο]σφοιτων [ | ]ετας μόλις ἐφοίτων                  |
|    | ]γηρωσθε[. .]. [                    | ]γηρωσθε[. .]. [                     |
| 35 | ] .]γη[                             | ]ωνη[                                |
|    | . . . . .                           | . . . . .                            |

**Fr. 1 3** To left of τ[, slightly higher than the cross-stroke, a sign like a shallow 'short' with a tail at its right-hand end ]., on the line a hook to right ]., the lower part of an upright descending below the line; ρ acceptable 4 εγ ετ could be read 7 ]., the start of a stroke rising to right above which the upper end of a stroke descending to right ]., flat on the line the end of a stroke from left 10 Ink not accounted for to right of last α 13 Of ]ε only the lower curve 20 ]., off the line the lower left-hand arc of a circle, below which a short horizontal stroke hooked under at its left-hand end 31 ]., the edge of a low upright π the natural decipherment is ιτ and perhaps I should not have rejected it 32 ]., a very short median upright, followed by a dot on the line 34 ]., a dot at the end of the cross-stroke of ε

**Fr. 1 4** seqq. I have indicated what I suppose to be the likeliest articulations, but there are other obvious possibilities in each line.

It may be inferred from the quotations in ll. 8–19 that above l. 8 there was a lemma containing a mention of the *κράδη*. I cannot recognize elements of it in the remains, but ll. 5 seqq. may be plausibly interpreted as part of a description of the use of a sort of crane.

ll. 5 seq. E.g. ἀρω-, αἰωρου-μένους.

8 There are references to a play of Strattis variously named *Ἀτάλαντος* (schol. Aristoph. *Ran.* 146, Suid. in *κῶρ αἰώνων*), *Ἀταλάντη* (Athen. 302 d, 399 d, *vit. Isoc.* p. 256 W.), and even *Ἀταλάνται* (Suid. in *διφροφόροι*). Though this is a far from fault-free manuscript, its confirmation of *Ἀτάλαντος* I should say confers finality on the argument that the error of *Ἀταλάντη* for *Ἀτάλαντος* is many times more likely than the converse. *Νίοβος* and *Νιόβη* are similarly confused in references to Aristophanes' play *Δράματα ἢ Νίοβος*.

8 seq. ἀπὸ τῆς κράδης. Pollux iv 128 δ δ' ἐστὶν ἐν τραγωιδίαι μηχανή, τοῦτο καλοῦσιν ἐν κωμωιδίαι κράδην. δῆλον δ' ὅτι σκῆψ ἐστὶ μίμησις. κράδην γὰρ τὴν σκῆψ καλοῦσιν Ἀττικοί. Cf. [Plut.] *παροιμ.* ii 16 κράδης ῥαγείσης κράδην νῦν οὐχ ὁ κύκλιος κλάδος ἀλλ' ἡ ἀγκυρίς, ἀφ' ἧς οἱ ὑποκρίται ἐν ταῖς τραγικαῖς σκῆψαις ἐξαρτῶνται. Simm. Hesych. in *κράδη*.

9 I have hung till I'm shrivelled.

10 ὁ μηχανοποιός the operator, Aristoph. *Pax* 17, *Daedalus* (fr. 188).

12 Διόνυσος ὃς θύροισι the first words of the *Hypsipyle* of Euripides, schol. Aristoph. *Ran.* 1211.

12 seqq. As a god Dionysus might say ἦκω κρεμύμενος κτλ., but I cannot guess at the construction or relevance of the intervening words.

In regard to the letters at the beginning of l. 13 it had occurred to me that the copyist's exemplar may have been damaged so that *IA* was all that he could make out of *KA*. At all events *κακοῖς*, or *κακῶς* preceded by some other dative, *ἐνέχομαι* is an acceptable phrase in the context.

19 seqq. Paroemiacs, used consecutively as here by Cratinus; Heph. *Ench.* viii 6 *Κρατῖνος ἐν Ὀδυσσεύει συνεχῶς αὐτῶι* (sc. τῶι παροιμακῶι) ἐχρήσατο.

I can contribute little to the understanding of the lemma or the comment.

τὸν Πολυδέκτην βάλλεις . . . *Περσεύς* can, I suppose, mean nothing but 'you are a Perseus pelting Polydectes . . .', that is to say, a character in the play is compared to Perseus, who is therefore not a character in the play. But the legendary Perseus did not throw anything at Polydectes. If the correct reading was *Περσεῦ*, then Perseus (and with him Polydectes) would be a character in the play, no doubt the air-borne character whose presence is implied in the passages adduced above. But I can make nothing of the word at the end of l. 20.

τοῦ ποδός ἔλκεις primarily means nothing but 'you drag by the foot'. But the continuation *καὶ τῆς ὑπέρας* transforms *ποδός* into a rope. I can find no evidence that *τοῦ ποδός καὶ τῆς ὑπέρας ἔλκεις* could be said for 'you haul on the sheet and the brace'.

The commentator's contribution (or contributions, for I do not see how 'you place the *πούς* εὐρύθμως' is plainly equivalent to 'you drag by the *ρύθμός*'), may import a third stratum of witticism based on the relation of 'rhythm' to '(metrical) foot'. I do not see how he extracts this from the text.

(From the scholia on *Od.* v 260 it appears that ancient commentators were not agreed about the ropes to which the names *πούς* and *ὑπέρα* apply.)

*νακρῆς* if there is no error, I can articulate only as I have, but I can come to no conclusion about the meaning. 'In order to let go ends.' *ἄκρα* occurs as a noun referring to part of a ship in Alc. 34, but apart from any other consideration a noun in this kind of writing requires the article.

27 seqq. 'Down over (your) heels' means 'down over (your) shanks as far as (your) heels', or,

since 'you' are performing the action (e.g. of spilling), for '(your)' some other person may be due to be substituted.

(I may remark, though I do not think it can be relevant, that *πτέρνη* was the name of part of the mast of a ship, Eratosthenes ἐν τῶι *Ἀρχιτεκτονικῶι* ap. schol. Ap. Rhod. *Argon.* i 566.)  
31 seq. Presumably to be divided . . . αἰεὶ | πλὴν . . .

## Fr. 2

· · ·  
]των[  
]ληροσα [  
].ετηνωσ [  
]υνεχεσ [  
5 ]κυφει[  
]τομε[  
· · ·

**Fr. 2** The cross-fibres appear to fix this scrap on a level with Fr. 1, 28–33. If I am not mistaken in locating it to right, it belongs presumably to the next column.

1 ]., the top of the left-hand side 3 ]., a speck on the line. The letters are rubbed; for τη I am not sure that γει might not be read, though ε is not now easy to accept

## Fr. 3

· · ·  
] .[  
] νε[  
] λο[  
] ρα[  
5 ] α.[  
] κλ[  
] οτ[  
] εγ[  
] στ[  
10 ] ις[  
] ν.[  
] μ.[  
] μ[  
] λο[  
· · ·

**Fr. 3 1** In greyer ink and at less than the normal distance from the next line a flat stroke on the line and the lower part of a stroke curving down from left through its right-hand end. There is also

above its left-hand end what looks like the beginning of a horizontal stroke level with the top of the letters 5 .[, an upright through the tail of α; e.g. an inserted ι 11 .[, a speck on the line 12 .[, a speck level with the top of the letters

## Fr. 4

· · ·  
] ταδευ·ε παρ·[  
] οτιοποτεμελλ[  
] αζεσθαιανεχω[  
] προ·□·[ ]·[  
· · ·

Fr. 4 1 Of ν only the left-hand branch. Between it and ε the lower part of an upright descending well below the line .[, perhaps α, but the fibres are displaced 2 ε is quite unlike the normal ε and cannot be said to be *deciphered* 4 .[, perhaps the upper end of a stroke descending to right ]·[, a horizontal stroke level with the top of the letters

2743. STRATTIS, *Λημνομέδα* (AND OTHER PLAYS?)

The attribution to Strattis of the following fragments is dependent on the identification of fr. 1, 7 with a quotation from his *Λημνομέδα* (Strattis fr. 23), but as the quotation is a proverb, the identification is less than certain, since proverbs are apt to be repeated in more than one place. I have recognized no other line from this or any other play of Strattis. Even if the identification is correct nothing is revealed about the meaning of the title and next to nothing about the contents of the play. I have not had much success in combining the fragments, and the variations in the writing may show that they were in fact spread over a wide area, though the difference between adjacent columns in fr. 8 is a warning that this argument cannot be pressed. The only piece sufficiently continuous and metrically uniform to offer reasonable prospects of interpretation is fr. 8 ii 1-10 and my failure to make much of this does not encourage me to make more than strictly limited contributions on less well-preserved pieces of mixed metrical constitution such as fr. 1, fr. 8 i, fr. 11.

An error at fr. 1, 15 has been corrected. Another at fr. 8 ii 2 is uncorrected, and, if the last word of fr. 8 i 13 is erroneous, that too is uncorrected.

The hand, which varies noticeably in size between the extremes frr. 22-23 and frr. 24-27, is an upright, rounded book-hand of a common type to be dated in the second century. In some pieces the uprights have separately added serifs at the foot, in others the serifs are replaced by a hook or may be omitted.

## Fr. 1

· · ·  
]φανηται[  
] [·  
]νεακαλ[  
]ησκορη[  
5 ]ραγονικ[  
]οσοστιε[  
]αραστακωιον[  
]γτοιικδεσυν[  
]ικεσοντεςω[  
10 ]γκωμονοικ[  
]μενσαφω[  
]κωσπουδης[  
]ρασεικαιγαρσα[  
]ωνεστιδο[  
15 ]τάχύτραχηλ[  
]βλειψαιδιν[  
]ρισασπληγ[  
]νανδραχ[·

Fr. 1 5 ]·, the right-hand end of a cross-stroke touching the top of ρ 6 ]·, a speck on the line with a hook to its right on the line; perhaps λ .[, the left-hand ends of strokes compatible with ξ and perhaps ζ 7 Strattis fr. 23 8 ]·, the left-hand end of a cross-stroke, as of τ 9 ]·, the lower end of a stroke descending with a curve from left 11 ]·, the right-hand arc of a circle 12 ]·, a dot below the line 14 ]·, a trace of a cross-stroke, as of γ ]·, the left-hand ends of rising and falling strokes; perhaps λ or χ 18 ]·, *prima facie* ο, but ω acceptable ]·, the left-hand arc of a circle

Fr. 1 7 Schol. Plat. *Lys.* 205 Ε λέγεται δέ τις και παροιμία από τούτου . . . ἀφ' οὗ και Στράτις Λημνοπέδαις· Χίος παρατὰς Κώιον οὐκ ἔαι λέγειν. The name of the play is given as *Λημνομέδων* in Suid. *Στράτις*, as *Λημνομέδα* in Athen. 327 e and 473 c, and in Harpocrat. *ἀπλάς*, and this is generally taken as correct.

The line is *prima facie* an iambic trimeter. I do not see how l. 10 can have been an iambic trimeter, assuming a loss on its left of an amount equivalent to *χιοςπα*. (In l. 8 *τοιικδε* is available, as, e.g., Aristoph. *Pax* 1258 *ἐὰν τοῖανταί κτλ.*)

## Fr. 2

· · ·  
]κουνεοικ[  
]τροφήνεπε[

Fr. 2 2 Of ]7 only the extreme right-hand end of the cross-stroke



|     |                               | Fr. 8 |  |
|-----|-------------------------------|-------|--|
| (a) | Col. i                        |       | Col. ii                                      |
|     | ]βριζωνε[ ]                   |       | καιμηναραφυλλωναπορυπουπ...ξ...[ ]ν[         |
|     | ]αρδικην [ ]                  |       | κυδουνδιαχνεπιταιςπτε[.]ναις...[.] [         |
|     | ]χωναρηνηφρογησιν             |       | κεμνονδιακυσοσαλευωντηιδεμοιδα [             |
| 5   | ]φαι[.]τ[αιπασιναναργη        |       | μακροσγαγαγανπεριπορνησμ...οσηγ [            |
|     | ]λοκακαιπολυμηχανιδειν        | 5     | λαμπωναδετονκορακοςθεωπ[.]...κ[              |
|     | ]ομενουδενεχονταπεραι         |       | τισουκανορωνπαρατιλαιτηνκακοισιν [           |
|     | ]νγαπαπλουτιπεφυκεβροτοις     |       | παιδωντεραταιμε.ατυμπανωτηεπ[.] [            |
|     | ]τελουμενοιςεινεργοις         |       | πολειςδεβαρυστεναχουσιχηρημα.α[              |
|     | ]ουμενονουκικασινουδορωσιν    |       |  |
| 10  | ]νδεπολυβλεπουσι              |       | μικθουξενελεξατοπολλωνρησεω[                 |
|     | ]ασεχεινολονδεμηδενορθωσ      | 10    | ωστοικοδομενωπαρακακωπαιδων [                |
|     | ]λιανειναινομοντιθενται       |       | πολυωνυμεπλουτεκαιυδη[                       |
|     | ]αμεινοις.τουσπαντασεξιουντες |       | ξενικοςκορο[ <i>c.</i> 7 letters]. [ ]τυρω [ |
|     | ]εικηχολημελα[.]αν            |       | ολιγον [ ]... [ ] ]πεισαε[                   |
| 15  | ]νηγιαγανηκεν                 |       |  |
|     | ]νλεγωτον[.]δρα [ ] 15 [      |       |  |
|     | ]υλωικε[.]ει [ ]              |       |  |
|     | ]ρεχειωπρο [ ]                |       |  |
|     | ]οσεχων [ ]                   |       | .. [   |
| 20  | ]παμπονηρ[ ]                  |       | αλ[ (b) . . . (c) . . .                      |
|     | ]κομενος [ ] 20               |       | σα[ ].. [ ] ]πει [                           |
|     | ]ροπου [ ]                    |       | κ [ ] ]τα [ ] ] [ ] ]νπ [                    |
|     | ]τοκεων [ ]                   |       | λ [ ] ]ο [ ] ] ]τι [                         |
|     | ]... [ ]                      |       | ]κη [ ] ]ηγκ [                               |
| 25  | ]ωσπ[ ]                       |       | ]θυρ [ ] ]ον [                               |
|     | ]ρεν[ ]                       |       | * * * *                                      |
|     | ]νημιν [ ]                    |       |  |
|     | ]ελων [ ]                     |       |  |
|     | ]νεχθρ [ ]                    |       |  |
| 30  | ]γησαι [ ]                    |       |  |
|     | ]ετα [ ]                      |       |  |

Fr. 8 (a) Col. i 2 ], the cross-stroke and the lower end of the stalk of γ or τ 3 ], a trace slightly higher than the tops of the letters 9 ] written on a *currente calamo* 11 ], apparently the right-hand side of a small loop at mid-letter; not ρ 13 ], the lower part of an upright, followed at an interval by an upright with a serified foot, *prima facie* ι 14 Above κ a stroke like a slightly arched 'acute' 17 ], a dot on the line 18 ], the ends of strokes from left, the upper nearly flat and touching ρ opposite the loop, the lower rising from the line and touching ρ at mid-letter ], the lower left-hand arc of a circle 22 ], an upright; whether π or τ not verifiable 24 Only traces of the extreme tops of letters 25 ], an upright, above which a sign like half a large 'circumflex', which I think is used for an apostrophe; cf. fr. 24, 6 28 ], the right-hand end of a cross-stroke touching the top of ε ], the upper left-hand arc of a circle 30 ], the edge of the lower part of an upright 31 ], a slightly backward sloping upright

Col. ii The right-hand side of ll. 1-8 is rubbed, so that some letters have almost, some have completely vanished.

1 After π perhaps the right-hand stroke of α, followed by a stroke on the line like the base of δ and this by the left-hand side of a circle After ε the left-hand end of a cross-stroke as of τ with the lower left-hand arc of a circle below, then scattered specks and a blank space up to ν 2 After ε perhaps a shadowy ι and the left-hand parts of π, followed by a short stroke with a thickened right-hand end on the line 3 ], perhaps the upper left-hand part of λ likeliest 4 Between μ and ο remains compatible with the right-hand arm of υ and the upper left-hand arc of a circle ], the left-hand side of a circle 5 After π[ blank for about two letters, then the upper left-hand part of a circle, followed by short arcs from the top and bottom of a circle and the upper part of an upright having faint traces on left and below to right 6 ], a dot at mid-letter 7 Between ε and α a speck, nearer α, level with the top of the letters; the spacing suggests τ Of ε only the top, ο possible, of π the cross-stroke and the top of the left-hand, the top and bottom of the right-hand upright After τ perhaps α acceptable, followed by elements of an upright with specks to left and right 8 Of ρ only the top of the loop, of η only the top of the left-hand, the top and bottom of the right-hand upright Between α and α perhaps the right-hand side and the right-hand end of the cross-stroke of θ 10 ], the upper left-hand quarter of ε suggested but θ perhaps possible 12 ], the extreme right-hand end of a cross-stroke, as of γ, followed by the extreme top of a stroke descending to right ], perhaps the start of a stroke rising to right 13 ], the upper part of an upright αε[ α might be δ or λ, but there is now no sign of a cross-stroke in ε 18 αθ[ or λε[ 20 The levels of (b), (c) relatively to (a) and to one another are fixed by the cross-fibres. I cannot follow the vertical fibres with enough confidence to fix their intervals, but I believe that (c) stands under the right-hand side of (a), and that (b) stands more or less under οστ in (a) ii 11 20 (b) ]. ], the ink now looks like μ, but I think this must be an illusion due to the loss of a cross-fibre and that two, or even three, letters may be represented (e.g. ]cc[) (c) ]. the left-hand arc of a circle 21 ], the top left-hand arc of a circle (c) Above the cancelled ε what looks like an angular ω ν and π are run together; π could be interpreted as, e.g., ιτ and perhaps in other ways 22 (b) ], what now looks like γ but may be part of π (or even τ?) ], a speck level with the top of the letters (c) ], a dot level with the top of the letters and a speck below on the line ], the left-hand arc of a circle 24 (c) ], an upright with foot hooked to right and having traces to right of its top

Fr. 8 Col. i 3 ἔχων ἄρ' ἦν φρόνησιν to judge by the apparent length of the line perhaps an iambic tetrameter.

ἔχων ἦν although analogous periphrases are not uncommon in both verse and prose, the only parallel I can adduce from comedy—but it may itself represent tragic diction—is Aristoph. *Thesm.* 77 εἴτ' ἐστ' ἔτι ζῶν εἴτ' ἀπόλωλ' Ἐὐριπίδης (*Ran.* 37, *Eccles.* 1094 are of a different nature).

4 φαίν[ε]ται.

5 Perhaps πολύπλοκα cf. Aristoph. *Thesm.* 463 πολύπλοκον νόημα, where the lengthening of υ has aroused suspicion. Cratinus is credited with αἰμυλοπλόκος.

6 I suppose οὐδὲν ἔχοντα πέρα is likely to be meant. The spelling πέρα is not uncommon, and, to judge by the fact that ι is sometimes a subsequent addition, e.g. at 1176 fr. 39 iii 16, depends on some doctrine.

7 ἀπλοῦν τι.

13 *ἐξιοῦντες* appears to be unmetrical and, as far as I can tell, 'derusting' has no particular relevance. It is easy to elicit metre with a minimum of change, but I can suggest nothing that obviously suits the context.

14 *χολήν μέλα[ω]ν* cf. Menand. *Epitrep.* 560 seq. *μελαγχολῶν* several times in Aristophanes; explained as *μαίνεσθαι*, v. Aristoph. *Plut.* 903 c. scholl. and Menand. l.c. 558 seq.

16 τὸν [ἄν]δρα.

17 I cannot verify *κελεύει*. In fact except for a trace on the inside of the curve, which may well be a result of the damage which the surface has suffered, I should opt for *κο*.

Fr. 8 Col. ii The first ten verses must be presumed to be  $\sigma-\sigma-\sigma-\sigma-\sigma-\sigma-\sigma-\sigma-\sigma-\sigma$ , though this fact is obscured by the loss of all endings—but that of l. 4 may be restored with fair certainty—, a deceptive spelling—in l. 1 *απορυπου* for *απορρυπου*—, and a corruption—in l. 2 *διαχν* in place of an anapaest. As in the *ξέθοδος* of Aristophanes' *Wasps* there is a cut after the eighth, or the ninth, or the tenth syllable.

1 As this verse contains a complete sentence and (on the above presumption) has not entirely lost more than two syllables, it should be possible to decipher the remains between  $\pi$  and  $\nu$ [, if one had a clue to the meaning. I have found none.

*καὶ μὴν ἄρα* is not a collocation of words that I have found elsewhere. I am fairly confident that it is not in Aristophanes.

*φύλλον ἀπὸ ῥύπου*, whether so articulated or *ἀπο<ρ>ρύπου* from a verb found only in Hesych.  $\ddagger$  *ἀπινούται ἀπορυπούται*. *πίνος γὰρ ὁ ῥύπος*, suggests no line of interpretation to me. The next letters could be read, though with no certainty, *παδος*, and since the only recorded Greek noun beginning *παδ-* is *πάδος*, a sort of cherry-tree, I mention this possibility on the offchance that the concurrent mention of leaf and tree has some significance.

The theoretical possibility *μὴν' ἄρ' ἀφυλλον* seems hardly worth notice.

2  $\ddagger$  *διαχν Besides the obvious metrical defect there is to be taken into account the possibility of error in *δια*, which stands almost exactly above *δια* in l. 3. A second person singular present indicative (or possibly a participle) is expected.*

*πτε[ρ]ναισι* I suppose 'strutting' or the like would be suitable in the context but I can find no evidence that walking 'on the heels' was ever used to describe swaggering.

3 *σεμόν* adverbial, cf., e.g., *ἄβρον βαινουσα* Eur. *Med.* 1164, but the plural seems to be preferred: *σαῦλα*, Anacr. fr. 168, Simon. Amorg. fr. 18, *Hom. h. Herm.* 28, *κορωνά* Anacr. fr. 151, *ἄβρά* Eur. *Trō.* 821. *διακυσσαλεύων* new; similarly Aristoph. *Vesp.* 1173 *καυλοπρωκτιῶν*, explained by the schol. *καλεύειν τὸν πρωκτόν*. See Blaydes's collections on *Vesp.* 1169.

After *τηδ* apparently a high stop. Elision seems to be shown by the sign found at fr. 8 i 25, fr. 24, 6.

4 *μῦθος* and, I suppose, *ἡγο[ρεύθη]* or *ἡγόρευται*. The uncompound aorist and perfect are said not to occur in Attic.

5 *Λάμπωνα*. No doubt the *χρημολόγος* who was the butt of Cratinus (fr. 57–58, 117), Aristophanes (*Av.* 521, 988), and, according to Athenaeus (344 e), of Callias and Lysippus.

5 seq. *τίς οὐκ ἂν ὀρώων παρατλάιτο* . . . ; 'who would not tear his hair to see—' I suppose, somebody acting in some way. But I cannot choose among the ambiguities of l. 5 an interpretation which looks prima facie probable.

I have considered the possibility of the active *παρατλάι*, but (1) I do not know of any evidence that *-αι* for *-ειε* is found in Attic writers, (2)  $\tau'$  would become supererogatory and *τον* would have to be read for *-τ' ἐν*. The  $\epsilon$  is in a damaged place, but  $\sigma$  cannot be read unless ink has run along a fibre to produce the appearance of a cross-stroke.

7 *παίδων τ' ἐραται* Aristophanes accuses Lampon of deceitfulness, Cratinus and the other two of gluttony.

*μετὰ τυμπάνων* probable.

8 seq. 'Cities bitterly lament the moneys which . . . he has collected in payments for his plentiful speeches.'

10 'So he can afford to build . . .', *ὡστ' οἱ. πάρα*.

*παίδων ἐ[ρῶν]* or the like.

Fr. 9

]εω[

].νετ[

]ελ[

]χρο[

5 ]ω[

Fr. 10

]ως[

]ντοδε[

]οψοφη[

]υρεττειν[

5 ]οδαιμων[

Fr. 9 1 Of ]ε only the ends of the cross-stroke and the turn-up [., the foot of an upright 2 ], prima facie the right-hand side of  $\theta$ , but the end of the cross-stroke may be illusory 5 ], the right-hand end of a cross-stroke touching the top of  $\omega$  [., the left-hand arc of a circle

Fr. 11

].αρημωντηνηπρο[

].σευωχουχαρινδ[

]εντανωσεγωμιατημ[

]ονυοντουτραγουτου[

5 ]ιουσκωληκεσειλυπου[

]θωινωσεγαρδικαιωνωπρε[

]νχαισκαλει:πρεποντασω[

].γκυκλωφερωνοτην[

]χιρηταδεπανταμε[

10 ]ενκαιρω [

]οιπρωσωνεστεμ[

]δευρι[

Fr. 11 1 ], the right-hand end of a cross-stroke, as of  $\gamma$  [.,  $\gamma$  or the left-hand parts of  $\pi$  2 ], a short arc from the upper right-hand side of a circle 3 Of  $\mu$  [ only the base; I do not know that  $\lambda$  followed by a circular letter could be ruled out 8 ], traces suggesting the top of a circle [., a dot level with the top of the letters 9 ], an apex, as of  $\delta$  or  $\lambda$

Fr. 11 More than one metre appears to be represented in ll. 1–9. Dialogue indicated in l. 7.

3  $\mu$ ] *ἐντᾶν, ὡς ἐγώμμαι, τήμ[ερον]*?

4  $\Delta$ ] *όνυσον*.

6 *θωινῶ* or some other form of *θωινᾶσθαι* more probable than a compound *-θωινος*.

11 *πρωσων* cf. Hesych. in *πρόσων ὄθησων, πρώσων ὄθησων*.





## Fr. 16

\*            \*            \*  
                  ]εστ...[  
                  ]ενονγαρπ...[  
                  ]ναδηπ...κε[  
                  ]ευχομ...λ...[  
 5            ]...ονε...[ ]λκ...[  
                  ]οσ    [    ]  
                  ]...ν...[

**Fr. 16** 1 . . . [ , the left-hand arc of a circle, followed by two dots on the line on a single fibre; ε [ or ο [ likely, but I cannot say that ω [ is impossible 2 . . . [ , the base of a circle with a tail at its right-hand end, followed by a short stroke at mid-letter descending from left; ου and perhaps εν appear to be acceptable 3 ] ; close to the edge, ν not ruled out Of δ only the apex and lower end of right-hand stroke, λ not ruled out After π what looks like ρ but may be a cancelled ι; this is followed by a short arc from the lower left-hand side of a circle and an upright 4 After μ what now looks like the foot of a concave stroke, but perhaps displaced Before λ the right-hand stroke of α or λ, after λ the start of a stroke rising to right 5 ] . , the top of a circle [ , the left-hand arc of a circle [ , an upright 6 ] ο unusually narrow, but not, I think, ] ι 7 ] . , perhaps the apex of α, though the upper part of the right-hand stroke is anomalously upright . . . [ , the apex of a triangle, followed by the top of a circle

## Fr. 17

                 ]...αδεγωπαρθησω  
                  ]...γα[ ]καλοιδωριας  
                  ]  
                  ]...θων  
 5            ]...οικειροισιν  
                  ]εμνοπροσωπον  
                  ]...ικακοισιν  
                  ]...[ ]...[ ] ι  
                  ]...η  
 10            ]...ησε...[ ]  
                  ]...αρανηρ[

**Fr. 17** 1 ] . , the lower end of a stroke curving down from left 2 ] . . , apparently ε followed by the upper part of an upright bending over to right at the top, but I am doubtful whether this is the correct combination. λη might just possibly be an alternative 4 ] . , the end of a stroke from left touching θ (of which the cross-stroke is barely represented) about the middle 5 ] . , the right-hand end of a cross-stroke touching ο a little below the top 7 ] . , traces compatible with

the extreme ends of the cross-stroke and the turn-up of ε 8 ] . . [ , remains suggesting the apex of a triangular letter, followed by the upper parts of two uprights ] . . [ , the apex of a triangular letter, followed at an interval by another, and this by the upper part of an upright bending over to left and having a speck to right nearly level with its top, e.g. ν 9 ] . . , three successive uprights hooked to right at the foot Of η only elements of the upper part 10 [ , the lower part of a stroke hooked to right

**Fr. 17** 6 ε]εμνοπρόσωπον not recorded till Eustathius, but the verb at Aristoph. *Nub.* 363.

## Fr. 18

                 ]...[  
                  ]...τι...η[  
                  ]...νηθε...[  
                  ]...ασις[  
 5            ]...οσβιαν[  
                  ]...εοντιν[  
                  ]...νδε...[  
                  ]...νπρ[  
                  ]...ς[  
 10            ]...κκε[  
                  ]...ανδ[

**Fr. 18** 1 ] . . [ , on the line a horizontal stroke touching the foot of an upright 2 Between ι and η an apparently undamaged space blank except for a horizontal stroke attached to the top of the left-hand upright of η 3 [ , the lower left-hand arc of a circle 4 ] . , two traces compatible with the right-hand side of the loop of φ 7 ] . . , on the line a dot, a short flat stroke, the base of a circle [ , the thickened top of an upright, perhaps the left-hand stroke of ω 11 Of ] α only the extreme end of the tail

## Fr. 19

|   |            |                 |
|---|------------|-----------------|
|   | (a)        | (b)             |
|   | ]διδ...[   | ]...πρωτεμ[     |
|   | ]...κφ...[ | ]ηνανδρ...[     |
|   |            | ]ερωτα...[      |
|   |            | ]πλεισταταν[    |
| 5 |            | ]ηνδ[ ]...αμ[   |
|   |            | ]...ωνο[ ]...κ[ |
|   |            | ]ει...[ ]...[   |

**Fr. 19** The cross-fibres fix the level of (b) relatively to (a) and I do not think there is any doubt that (b) stood to right of (a). There is no external evidence about their interval.

1 .[, the left-hand half of a circle . . . , the top of a slightly forward-sloping or convex stroke, followed by the apex of a triangle and an upright with foot hooked to right; ]*ναι* seems acceptable 2 ], an upright with foot hooked to right .[, at an interval a dot level with the top of the letters; if the fragments touched, this dot would be in the position of the tip of the left-hand upright of η, but I do not think the signs in l. 1 can be combined in a way to suit this location .[, a speck level with the top of the letters, followed at an interval by a short arc from the top left-hand side of a circle at about the same level 5 ], a short piece near the line of a stroke descending from left 6 ], the right-hand part of a cross-stroke touching the top of ω and a speck below it on the line 7 For ]*ε* perhaps θ *ι* headless; τ might be possible .[, the lower left-hand arc of a circle

Fr. 20  
 ]*τις* . . . [  
 ]*ον* . *ο* [  
 ]  
 ]*ρεινω* [  
 5 ] [  
 ]*ο* [  
 . . .

Fr. 20 1 After *c* the left-hand parts of *ε* or *θ* . . . [, the foot of an upright with a horizontal trace, off the line, to left, followed by the left-hand base angle of *δ* or *ζ* 2 After *ν* a speck level with the top of the letters, followed by an upright with foot hooked to right; if η, what I have taken for a damaged *ο* might be *c* 6 The left-hand side of *ο* is anomalously thickened

Fr. 21  
 ]*δεδρα* [  
 ]*νμεδew* . [  
 ]*κραγηνα* [  
 . . .

Fr. 21 2 Of ]*ν* only the lower right-hand parts; ]*ι* may be possible .[, the left-hand arc of a circle

Fr. 22  
 ]*παρατι* . [  
 ]*υσαεχ* . [  
 ]*ν* [*καθ* [  
 ]*ει* [*φ* . [  
 5 ] . [  
 ] . [  
 . . .

Fr. 22 1 ], the right-hand end of a cross-stroke, touching an upright with foot hooked to right just below the top; perhaps η, but I think ]*ι* likelier .[, the lower part of a convex stroke with a dot above and to left 2 ], the top of a circle; specks below are on the underlayer .[, *ε* or θ 4 ], the top of an upright 5 Now looks like the cusp of ω, but the surface is partly destroyed 6 The central part of the cusp of ω with a dot to left; nearly all on the underlayer

Fr. 23  
 ]*δειμο* [  
 ]*ουδεγ* [  
 ]*τοιαδ* [  
 . . .

Fr. 24

. . .  
 ]*νχα* [  
 ]*αζωδ* . . . [  
 ]*ωσειαντ* [  
 ]*ελληνικα* [  
 5 ]*ηιδιον* . [  
 ]*εινεσ'οπ* [  
 ]*ιστουσαν* [  
 ]*πτε* . . . . [  
 . . .

Fr. 24 2 .[, the base of a circle, followed by the base of a circle; not ω 3 Of τ[ only the left-hand end of the cross-stroke 4 ], on the line the turn-up of a stroke; μ suits 5 ], the left-hand parts of π or τ 6 Of ]*ε* only the right-hand tip of the cross-stroke, but I think *ει*, not η 7 *ο* anomalous 8 Of ]*π* only the top-right-hand angle After *ε* the top of a circle .[, the upper end of a stroke descending to right, followed at an interval by a speck at the same level

Fr. 25

. . .  
 ] *υφ* [  
 ] *θρ* . [  
 ] *ταχ* [  
 ] *χερα* [  
 5 ] *οιλ* . [  
 ]*ποι* [  
 ]*ξυ* [  
 . . .

Fr. 25 2 .[, the left-hand arc of a circle with its foot hooked to right below the line 5 ], on the edge a slightly forward-sloping stroke

## Fr. 26

. . . .  
 ] . [ .  
 ] . κ . . [ ] ν [ .  
 ] ω σ υ δ ω ρ μ α χ η ν ξ [ .  
 ] θ ο ν τ ι μ η δ ο π ω σ [ .  
 5 ] κ α ν δ ι σ ω σ κ ρ ο τ η [ .  
 ] . σ ε χ ο ι τ α ν ο υ φ ο [ .  
 ] ρ ι τ ρ ι μ μ α κ α κ [ .  
 ] ρ κ υ ρ β ι . [ .  
 ] . ' ε ι κ ρ α τ [ .  
 10 ] . κ ο τ ω [ .  
 ] . θ ω ν [ .  
 . . . .

**Fr. 26 2** ], a dot level with the top of the letters, followed by the foot of a stroke hooked to right; perhaps two letters represented . [ ., the lower parts of λα suggested, but the papyrus is dark and encrusted 4 [ ., an upright close to c; I suppose γ or π 6 [ ., the lower end of a slightly concave upright 8 [ ., a horizontal stroke on the line with a dot above its left-hand end; I cannot recognize part of any letter 9 [ ., traces of ink, but too dark and encrusted to suggest a reading I am not sure whether there is ink between ι and κ, which would make γκ a possible alternative 10 [ ., the top left-hand arc of a circle 11 [ ., the lower right-hand arc of a circle

**Fr. 26 5** See 7 seq.

7 seq. *περίτρομμα* and *κύρβις* applied to persons clever at taking advantage of the law Aristoph. *Nub.* 447 seq. A similar word for a cunning person was *κρότημα*. See Blaydes on *Nub.* l.c. and 260, Pearson on Soph. fr. 913.

## Fr. 27

. . . .  
 ] . [ .  
 ] . ο υ [ .  
 ] . σ θ ε ν [ .  
 ] σ . [ .  
 . . . .

**Fr. 27 1** The lower left-hand part of ε or θ 2 [ ., if the right-hand side of π, unusually small 3 [ ., the right-hand arc of a circle 4 [ ., the start of a stroke curving up to right

**Fr. 28-31** are in one hand. If the writer is the same as the writer of the other fragments he has adopted a more elegant script. The recurrence of the original style in fr. 28, 7 seems to make it clear that there existed a relationship between the two groups.

## Fr. 28

. . . .  
 ] . ο σ [ .  
 ] . ι [ .  
 ] .  
 ] .  
 5 ] .  
 ] ε ι τ α ι [ .  
 ] π α ν τ ο [ .  
 Blank

**Fr. 28 1** ], the lower end of a stroke curving down from left [ ., a dot on the line 2 [ ., on the line the end of a stroke from left 7 τ ο a small specimen of the same hand as wrote τ ο at, e.g., fr. 8, 7

## Fr. 29

] . η δ [ .  
 ] . [ . [ .  
 ] μ ν σ ο [ .  
 ] . . . [ .  
 . . . .

**Fr. 29 2** ], the apex of a triangle [ ., a flat trace on the line 4 [ ., a cross-stroke as of τ, followed by the top of a circle

## Fr. 30

. . . .  
 ] ε ρ ο υ [ .  
 ] μ η ν [ .  
 ] . ι [ .  
 ] ρ σ [ .  
 5 ] . θ ο . . . [ . [ .  
 . . . .

**Fr. 30 3** ], the tip and the lower end of a stroke curving down from left 4 Of ] ρ only the right-hand half; ω perhaps possible 5 [ ., the top of an upright [ ., the upper ends of four uprights, the first with a projection to left, the last with a detached trace to right; the combination, and so the number of letters, uncertain

## Fr. 31

|    |    |   |
|----|----|---|
| .  | .  | . |
| ]. | χ  | ε |
| ]  | ]  | [ |
| ]  | δ  | ε |
| ]  | χ  | ω |
| ]  | ]  | [ |
| 5  | ]. | [ |
|    | ]  | [ |
|    | ]  | [ |
|    | .  | . |
|    | .  | . |

Fr. 31 1 ]., the turn-up of ε or ε      5 The base of a circle

## 2744. COMMENTARY

I can give no satisfactory account of the composition represented by the following remnants of two consecutive columns. There is recognizable a disquisition of considerable length (over fifty and perhaps over sixty lines) about the bird called *τέτριξ* and its habitat, apparently described as *βολαία* in the text commented on, though the commentary adduces only *βολεῶνες*, preceded by another of unknown length and of subject known only in so far as the word *χλούνη* appears to be relevant to it. A peculiarity of the piece is the three quotations from Aristotle, of which it would be supposed, on the analogy of the usual layout of commentaries, that two were lemmata, though it is quickly plain that they are no such thing, but, like the normally positioned passage of Deinarchus, corroborative matter.

What work, and whether prose or verse, was considered to require such elaborate exposition it is unprofitable on the basis of the two or three surviving words to conjecture.

The roll from which this fragment comes was about 10 $\frac{1}{4}$  inches in height with good margins above and below the column. The writing is an upright rounded book-hand of a not uncommon type, comparable with, e.g., 2245 and assignable to the second century.

Col. i

]αγριωνοι  
 ]χα  
 ]ροιωσπερομηροσεποι  
 ]ωρσενεπιχλουνησυν  
 5 ]γυδσεωικειανδριγεσι  
 ]ωιαλλαριω[. ]υληεντι γει  
 ]γονταιδεεκτομιαδιατονεοις  
 ]υσινεμπεπτεινοσημακνις  
 ]ορειστογχορχεισειταξνομε  
 10 ]κθλ[. ]β[ ]υς  
 ]δεις  
 ]αυδα  
 ]ς  
 ]  
 15 ]  
 ]οιον  
 ]περ  
 ]ε.ει.[]  
 ]υστι  
 20 ]τετριξ  
 ]  
 ]  
 ]νη  
 ]ων  
 25 ]οφῶ  
 ]ακαι  
 ]...  
 ]...ω  
 ]επει  
 30 ]ακαι [ ]  
 ]ουτο  
 ]αρκα.  
 ]τε.  
 ]..[]  
 35 ]δ  
 ]ωι  
 ]δε  
 ]ουσι

τῶν δ' ἀρρένων καὶ] ἀγρίων οἱ  
 τομῖαι μείζους γείνονται καὶ] χα-  
 λεπώτε]ροι, ὥσπερ Ὁμηρος ἐποί-  
 ησεν·] ὄρσεν ἐπι χλούνην σὺν  
 5 ἄγρισ]ν οὐδὲ εἴωκει ἀνδρὶ γε σι-  
 τοφάγ]ωι ἀλλὰ ρίω[ι] ὑλήεντι. γί-  
 νονται δὲ ἐκτομῖαι διὰ τὸ νέοις  
 ο]ῦσιν ἐμπίπτειν νόσημα κνις-  
 μ]ὸν εἰς τοὺς ὄρχεις, εἴτα ξυόμε-  
 νοι πρὸς τὰ δένδρα ἐ]κθλ[ι]β[ουσι το]ύς  
 10 ὄρχεις ]δεις κτλ.

Col. ii

τραγαουτεεπιτησγηνοστ[  
 ειογτεπιτοιδενδρεσιναλλε[  
 τοισχαμα[.]ζηλοισ καιμηποτα[  
 ριστοφα[.]σενορνεισιν[  
 5 τηντετρακαλεγει τε[.]ρακ[  
 ταωνιβολαιαδεδ[.]νατα[ι]  
 τους[.]ορβορωδ[.]τοπου[.]  
 τ[.]δ[.]οισμαλιστακα[  
 κοποιον[.]πειαινεταιβφ[  
 10 [.]αδεκατουσκοπρεω[  
 ναςκαλεισθαιφησιναμερ[  
 αδειναρχοςδεεντωικατα[  
 πολυε[.]ουκεχρηταιτωιονο[  
 ματι[.]τωστοενρυσακειον[  
 15 ενταυθαε[.]απε[.]επτακο[  
 ριασδραχ[.]ακυπερτησκοπρ[  
 ηνφασιν[.]εεδω[.]καιαλε[  
 ξανδρουτ[.]νεξοιουκαιτωναλ[  
 λωντωντουςβολε[.]κε[  
 20 κτημενων τιδεντοιστοιφ[  
 τοιστοποιδι[.]τρειβειδηλω[  
 ρεικαιαριστοτελησκαιτην[  
 αιτιανπρ[.]στ[.]εισεναπορ[  
 25 μασινουτω[.]διατι[.]... ιε[  
 δυσωδεσιχαιρε[.]η[.]ατοπλατυν[  
 εχειωντον[.]... ρακαιο κ[.]υ[  
 ονκαισθητικ[.]εστιδια[.]...[  
 αι[.]... κο[.]... κε[.]...[  
 30 π[.]ορσταςος ασ[ωσπ[  
 φλυγεςτοις[.]αν[.]οινο[.]  
 [ ] καιαυτηταις... θ[.]μ[.]...[  
 μαι καισαπραισαιτοιαντα[.]... α[ ]  
 πτονταιει... α... εν[ ]...[  
 τηςμε[.]λ[ ]... δια[ ]...[ ]  
 35 τοι[ ]ατοπ[ ]ν[.]α[.]...[ ]  
 τα[ ]... ρω[ ]... η[.]ο[.]  
 α[ ]... οσοβολ[.]... σιν[ ]  
 .α[ ]... αετ[ ]μυνκαιβο[.]...[ ]

τραγα, οὔτε ἐπὶ τῆς γῆς νοττ[εύ-  
 ει οὔτ' ἐπὶ τοῖς δένδρεσιν ἀλλ' εἴπῃ  
 τοῖς χαμαιζήλοισ (φυτοῖς). καὶ μήποτ' Ἀ-  
 ριστοφά[ν]ησ ἐν Ὀρμισιν [αὐ-  
 5 τὴν τέτρακα λέγει· τέ[τ]ρακ[ι] καὶ  
 ταῶνι. βολαῖα δὲ δ[ύ]ναται [  
 τοὺς [β]ορβορώδ[εις] τόπους [  
 τ[...].δ[...].οισ μάλιστα κα[  
 10 κοποῖον... πιαίνεται. βο[λε-  
 ῶ[ν]ασ δὲ καὶ τοὺς κοπρεῶ-  
 νασ καλεῖσθαι φησιν Ἀμερ[ί]-  
 ασ. Δείναρχος δὲ ἐν τῷ κατὰ  
 Πολυεύ[κ]του κέχρηται τῷ ὀνό-  
 15 ματι [του]τωι· τὸ Εὐρυσάκειον  
 ἐνταῦθα ε[ ] απε[...]. ἑπτακο-  
 ρίας δραχ[μ]ὰς ὑπὲρ τῆς κόπρου  
 ἦν φασιν ο[.]εεδω[.] και Ἀλε-  
 ξάνδρου τ[ο]ῦ ἐξ Οἴου καὶ τῶν ἀλ-  
 20 λων τῶν τοὺς βολεῶ[να]σ κε-  
 κτημένων. ὅτι δ' ἐν τοῖς τοιοῦ-  
 τοις τόποις δι[α]τρίβει δηλώ-  
 ρει καὶ Ἀριστοτέλης καὶ τὴν  
 αἰτίαν πρ[ο]στ[ι]θεῖς ἐν Ἀπορ[ή]-  
 25 μασιν οὔτω[σ]· διὰ τί [...].οισ  
 δυσώδεσι χαιρέ[ι]; ἢ [δ]ιὰ τὸ πλατὺν  
 ἔχειν τὸν ν[...].ηρα καὶ οὐκ[...].υ[  
 οὐκ αἰσθητικ[ός] ἐστι, διὰ [δ]ὲ τὸ[  
 αι[...].τικο[...].κε[...]  
 30 π[ρ]ὸς τὰς ὀμὰς, ὥσπερ οἱ οἰνό-  
 φλυγες τοῖς [...].αν[...].οινο[.]  
 [ ] και αὐτὴ ταῖς διεφθαρμέ[ναι]σ ὀ-  
 μαῖσ και σαπραῖσ, αἱ τοιαῦτα[ι] ρα[  
 35 πτονται ει... ατημμεν[ ]...[ ]  
 της με[ ] λυ[ ]... δια[ ]...[ ]  
 τοι[ ] ατοπ[ ] ν[.] α[.]...[ ]  
 τα[ ]... ρω[ ]... η[.] οτ[ ]  
 α[ ]... οσοβολ[...].σιν[ ]  
 .α[ ]... αετ[ ] μυνκαιβο[...].

Col. i 1 seqq. Aristot. *Hist. an.* 578<sup>a</sup>32 seqq. 3 ὤσπερ καὶ Ar. 4 θρέψεν Ar. 5 θηρί Ar. 7 τομίαι 8 κνησ- Ar. codd. praeter C<sup>a</sup>, P 16 ],, two dots in the positions of the ends of the arms of κ 18 Between ε and ε perhaps ν ],, an upright 19 ],, the lower right-hand arc of a circle 24 ],, below the line the lower end of an upright, at mid-letter to right the right-hand end of a stroke from left 27 ],, the upper end of a stroke descending to right closely followed by the upper left-hand arc of a small circle; then two traces compatible with the top of a circle; e.g. ωσε 28 ],, the top of a circle, perhaps followed by a single ν ligatured to ω 32 After α the lower end of an upright below the line 33 After ε faint traces compatible with the top of ε 34 An upright with ink to left a little above its foot, followed by the left-hand parts of a circle 37 seq. Aristot. *Hist. an.* 559<sup>a</sup>11 seq. 38 καλοῦσιν Ἀθηναῖοι Ar. codd. praeter P, D<sup>a</sup>, E<sup>a</sup> (οἱ Ἀθ.)

Col. ii 1 seqq. Aristot. *Hist. an.* 559<sup>a</sup>12 seqq. 1 οὐραγα Ar. 3 φυτοῖς from Ar. 5 seq. Aristoph. *Av.* 885 8 After δ the left-hand arc of a circle, followed by the right-hand part of a cross-stroke, level with the top of the letters, having a dot below on the line 9 . . . δια appears acceptable, but the first two letters are represented only by faint traces on the line; of α perhaps the lower end of the loop and the lower end of the right-hand stroke 14 τωσ c has ι written through it by the same hand 15 ],, a dot to left of the loop of α 17 Between α and ε a trace off the line not accounted for 24 ],, dots on the line 26 ],, the top of an upright ],, the right-hand stroke of δ or λ 28 ],, the first letter is represented by a dot level with the top of the letters and a dot on the line below and to right, the rest by traces on the line ],, a dot on the line ],, perhaps the right-hand parts of δ, followed by the top of ι and this by the lower end of the right-hand stroke of α . . . ],, the foot of an upright, followed by a trace below the line 30 . . . ],, the upper end of a stroke descending to right with a dot below and to right, followed by a short arc of the base of a circle on the line with a dot above and to right ],, a short horizontal stroke with a detached dot at its left-hand end, level with the top of the letters, and a dot below on the line ],, a dot on the line 31 ],, a dot level with the top of the letters ],, two traces with a space between them which I can bring into no particular relation with the supplements 32 ],, a dot at mid-letter 33 Between ι and α the lower right-hand arc of a circle, the upper right-hand arc of a circle, the top of an upright, the right-hand end of a cross-stroke level with the top of the letters ],, the left-hand end of a cross-stroke as of τ ],, perhaps the loop of ρ, followed by γ or the left-hand parts of π 34 ],, a dot on the line ],, a dot at mid-letter ],, disjointed traces, close enough together to be parts of one letter, but I cannot combine them ],, the tops of two uprights with a dot between, not prima facie ν, followed at an interval by the top of a circle 35 ]ατρη[ and in l. 36 ]ρω[ are on a detached scrap of which the vertical fibres can be followed with certainty but I cannot follow the horizontal fibres either to right or to left After ν two dots in the positions of the top and bottom of an upright, followed by a trace a little off the line After α perhaps the top and base of ε, followed by the foot of an upright ],, a flat stroke on the line 36 ],, the upper end of a stroke descending to right ],, the upper part of an upright Before η the right-hand stroke of δ or λ, after η perhaps π or τι 36 seq. Between these lines the top of a small circle, not suggesting any part of a paragraphus, though approximately in the appropriate position 37 ],, apparently a cancelled letter ],, the lower left-hand curve of the left-hand loop of φ suggested, but at a lower level than elsewhere 38 The first letter looks like κ lacking its lower arm; perhaps a badly made γ Between τ and μ the lower right-hand arc of a circle, prima facie ο . . . ],, two dots compatible with the feet of λ, followed by the left-hand arc of a circle

Col. i 1 seqq. I suppose part of a comment on χλοῦνης which is etymologized and interpreted in various ways. Cf. Eustath. as below, schol. B *Il.* *ibid.*

3 seq. Ὀμηρος ἐποίησεν *At Il.* ix 539 is found ὄρσεν ἐπι χλοῦνην εἰν ἄγριον ἀργιόδοντα. This is quoted by Aristotle and, according to Eustathius ad loc., by Strabo in the form θρέψεν . . . ἄγριον, οὐδὲ ἐώικει followed by a line not in our *Iliad*, θηρί γε αἰτοφάγῳ, κτλ. This commentary in quoting Aristotle credits him with the more appropriate ὄρσεν but imports the absurd ἀνδρί from *Od.* ix 191.

8 εμπεπτειν No doubt the copyist has written an upright too few and meant -πέπτειν.

20 The comment on the τέτριξ and its habits, presumably including a mention of βολαῖα, starts or has started as far away from Col. ii as this.

37 seq.—ii 3 I know of no way of deciding between οὐραγα and τραγα. Nemesianus (i 128) says that in Rome they took to calling the *tetrax tarax*.

In view of οὔτε ἐπὶ τῆς γῆς so shortly before I suppose ἐπὶ τοῖς χαμαιζήλοισι cannot be accepted without the addition of φυτοῖς. But there is an inconsistency in Aristotle himself; a little earlier he had said that, like quails and partridges, the lark and the τέτριξ lay their eggs on the ground.

3 seqq. 'Perhaps Aristophanes means this bird by τέτριξ in τέτριξ καὶ ταῶν Birds' l. 885.

6 seqq. βολαῖα unattested.

I can make no guess at the relevance of ll. 8 seq. nor even at the construction. δ' ἐν τοῖς would remove one difficulty, but though δε τοῖς is a likely reading, δ εν τοῖς is not a possible one.

9 seqq. βολεῶνας Harpocr. 74, 4 ὁ τόπος ὅπου ἡ κόπρος βάλλεται βολεῶν καλεῖται. Νικάνδρος ἐν γ Ἀττικῆς διαλέκτου βολεῶνας ἐπὶ τῶν ἄγρων, εἰς οὓς τὰ κόπρια ἐκφέρει. οὕτω Δείναρχος (see l. 12) καὶ Φιλήμων καὶ ἄλλοι. Similarly Eustath. 1404 fin. ὁ βολεῶν Ἀττικῶς ὅ ἐστι κοπρῶν ἤτοι κοπροβολεῶν, Pollux vii 134, *Et. Mag.* 204, 25.

κοπρέων for κοπρῶν apparently first in Tzetz. *Chil.* vi 520.

Ἀμερίας sc. ὁ Μακεδῶν ἐν ταῖς Γλώσσαις, known largely from Athenaeus and Hesychius.

12 seq. Deinarchus seems to have made at least four speeches against Polyuctus.

14 Apparently οὔτως corrected by the same hand to τούτωι, though [του] looks rather crushed and there is now no sign of a superscript τ.

14 seqq. I cannot follow the construction of the quotation as a whole. I can guess nothing more plausible than that somebody is said to have bought 700 drachmas worth of manure from the owners of the Athens sewage.

τὸ Εὐρυσάκειον ἐνταῦθα: the shrine of Eurysakes was in the Agora. Here (Pollux) or hereabouts (Harpocr.) congregated men looking for a job, among them κοπροφόροι. See Harpocr. in *Κολωνέτας*, Pollux vii 132 seqq.

ἐξ Οἴου Οἶον was the name of two Attic demes, Harpocr. in ν. The δημοτικόν is regularly ἐξ Οἴου, e.g. Dem. π. Μακάρτ. 3, Aeschin. κ. Κτης. 115 (Steph. Byz. in *Μετάρχοιοι* and *Ἀβρότονοι*).

κεκτημένων To judge by Dem. κ. Ἀριστογείτ. the κοπρῶνων ἐπιστάται (i.e., I suppose, the ἀστυνόμοι) were elective. From κεκτημένων I should infer that Alexander and his associates had purchased the contract for the disposal of the sewage.

21 διατρίβει sc. ἡ τέτριξ.

23 seq. ἐν Ἀπορήμασι To judge by the quotation the treatise here called ἀπορήματα must have resembled, if it was not the same as, the work often referred to as φυσικὰ προβλήματα. The extant *Προβλήματα* have nothing about the τέτριξ (though a good deal about drunkards).

24 I can make no suggestion for the accommodation of the remaining traces to the required sense. The τέτριξ was not named.

25 seqq. 'Because it has a broad — and not a — one, it is not sensitive.'

I can find no appropriate noun beginning with ν. Of μ[ν]κ[τ]ηρα, which would not seem out of place, I am bound to say that μ was not written.

The antithesis to 'broad' should be verifiable, but I have not lighted on it.

Of the τέτριξ -κ[ή] would be expected. The available space appears to require more than η. -κόσ presumably applies to ν-ηρ.

27 seqq. διὰ δὲ τὸ . . . διακείσθαι πρὸς τὰς ὀσμὰς looks probable (though I am bound to say that the natural interpretation of the faint trace after κει is not ε), but this requires an adverb and I cannot make -κως out of the ink at the end of the first word of l. 28. [μῆ] | αἰσθητικῶς might be an approximation to the sense, but -σθη- is not what was written between αἰ and τι.

29 seqq. I can suggest nothing better in l. 30 than φαύλοισι, though I cannot verify λο and ε is very unsatisfactory. 'As drunkards like wines that have gone off, she likes corrupt and rotten smells.' The verb supplied from l. 25.

I have no parallel to διεφθαρμέναις ὀσμαῖς for 'smells of corruption' and perhaps διεφθαρμένον is preferable. *καπραὶ ὀσμαί* Aristot. π. αἰσθ. 433<sup>b</sup>11.

37 seq. The two quotations from Aristotle, 1 seqq. and 24 seqq., but not that from Deinarchus, 14 seqq., project into the left-hand margin. The beginning of the second of the two—the beginning of the first is not preserved—is also indicated by a paragraphus. But I do not know what significance



these facts have in relation to 37 seq., which do not project, but are aligned with the commentary 4-24, and have some mark, but not prima facie a paragraphus, which separates them from what precedes.

As a general rule, if any lines in a commentary project, it is the lemma which projects and the exposition which is indented. Although there are in this piece three passages from Aristotle of which two certainly project, it is impossible to interpret them as lemmata, the last particularly being obviously a quotation adduced to support the exposition.

ADDENDUM TO 2740. COMMENTARY ON EUPOLIS *Ταξίαρχοι*?

The following set of fragments is in the same hand as 2740, which there is reason to describe as a commentary on the *Ταξίαρχοι* of Eupolis, and may well have formed part of the same commentary. On the other hand, the two groups were found separately and, though it is probable that both (if either) relate to Eupolis, they need not both relate to the same comedy. I have found no physical connexion between them. As none of the commentary and only a couple of words of the lemmata are recoverable the question is of no present importance.

|    | Col. i | Fr. 1 | Col. ii   |
|----|--------|-------|-----------|
|    |        |       | κακη[     |
|    | ]δι    |       | γραψ[     |
|    | ]φει   |       | δετη[     |
|    | ]ν     |       | δεσ.[     |
|    | ]αεταν |       | των[      |
| 5  | ]ρμ    |       | δεδρα[    |
|    | ]τημ   |       | τωιτη[    |
|    | ]φηζω  |       | ωσοδε[    |
|    | ]α     |       | ξενοκ[    |
|    | ]ν     |       | τοιδε[    |
| 10 | ]γ     |       | ποιη[     |
|    | ]εο    |       | οδερ[     |
|    | ]αι    |       | τωνδε [   |
|    | ]ν     |       | ...ειρη[  |
|    | ]ν     |       | πεπληκτ[  |
| 15 | ] ]    |       | ταπαριστ[ |
|    | ] ]    |       | χροτητ[   |
|    | ] ]    |       | τωιμ[     |
|    | ]ν     |       | κο.[.]αι[ |
| 20 | ]ημ [  |       | ] ν [ ] [ |

Fr. 1 Col. i 3 ], perhaps the foot of the right-hand upright of ν 4 ], there appears to be the end of a cross-stroke touching the top of α but I am not sure that a letter is represented 5 ],, what resembles a semicircle slightly tilted to left; perhaps κ 6 ],, two dots on the line. If a single η or ν, γ might be preferable to τ 9 ],, ο suggested but ω not ruled out 15 ],, at mid-letter a slightly concave stroke

Col. ii 4 ], off the line a loop open to right; if φ, anomalous 14 ],, the foot of an upright, followed by the tops of two uprights and these at a slightly greater than usual interval by a dot on the line 19 ],, an upright, followed by a dot level with its top

Fr. 1 Col. ii 9 ξενοκ[ there is a reasonable chance that Xenocles, the son of Carcinus, is to be recognized. He is mentioned disparagingly by Aristophanes more than once and by Plato the comedian in his *Coφισται*.

15 seq. Lemma.

19 I think κοι[.]αι likelier than κομ[.]αι[.]

Fr. 2

]ειω[  
]ογ.[  
]αυτ[  
].αιτ.[  
5 ]ποτω[  
].ει .[  
]δ[  
]ε.[  
].ν[

Fr. 2 2 9 would be read θ ], the lower part of an upright 3 ν anomalous; if τ intended, badly made 4 ],, the right-hand part of a cross-stroke touching the top of the loop of α ],, the base of a circle 6 ],, a dot level with the top of the letters ],, the tip of an upright serified to left 8 ],, the lower part of an upright 9 ],, the right-hand ends of the branches of κ or χ

Fr. 3

]ν[π[  
]ντ.[  
]ησει[  
]ε.κω[  
]τους[  
]νομιω[  
]πον[

Fr. 3 2 ], a short arc from the upper left-hand side of a circle 4 Before κ a dot on the line and a speck above it level with the top of the letters

| Fr. 4 |                            | Fr. 5  |                 |
|-------|----------------------------|--------|-----------------|
|       | (a)                        | Col. i | Col. ii         |
|       | ]νμοιλεπ.[                 | ι ]Πω  | [               |
|       | (b) ] . ςφι . .[           | ] . ι  | [[αρ]]ις[       |
|       | ] . [ ] ντοδ[              | ] ]    | δα[             |
|       | ]ι . ε . [                 | ] ]    | εγε[            |
| 5     | ]ηδημο[ ] . αγνωσε[        | 5      | ] ] πο[         |
|       | ]αχθοιτει[ ] . αστρεφ[     |        | ] ] τω . [      |
|       | ] . [ ] . οφ . [ ] . ιονα[ |        | ] ] τιακαια . [ |
|       | ] . [ ]                    |        | ] . εγ . . [    |
|       | ] . ο . [                  |        |                 |
| 10    | ]νη[                       |        |                 |
|       | ]α[                        |        |                 |

**Fr. 4** (a), 5 The fibres run across from fr. 4 (a) to fr. 5 and it is probable that two consecutive columns are represented. I cannot verify what I believe to be the relation of fr. 4 (b) to fr. 4 (a), that it stands to left of (a) 5 seqq. and that no whole letter is lost between them in the first and third of their common lines

**Fr. 4** 1 . [ , the middle of an upright; the spacing suggests τ 2 ] . , a faint dot on the line . . [ , the apex and a trace to left on the line of a triangular letter, followed by the top left-hand arc of a circle 4 Of ]ι only the top and foot. It is followed by the apex of a triangular letter . [ , the upper ends of two not quite parallel strokes descending to right, having to right the end of a cross-stroke and below a dot on the line 5 ] . , an upright 6 ] . , an upright 7 (b) ] . [ , the tip of an upright (a comma-like mark just below seems to be on the underlayer) ] . [ , the lower end of a stroke curving down from left, e.g. λ, μ . [ , the lower left-hand arc of a circle (a) ] . the upper right-hand arc of a circle, against it the top of a loop with what looks like a small 'circumflex' on the line below 8 The apex of a triangular letter (the preceding traces on the underlayer) 9 ] . , the upper part of a slightly backward-sloping upright . [ , the upper part of an upright 11 Perhaps ]να[ should be written, to account for the backward curve of the top of the left-hand stroke of α

**Fr. 4** If I am right about the relation of (b) to (a), a satisfactory text emerges in l. 6, ἀν] ἀχθοιτ' εἰ [δ]ιαστρέφ[οιτο, an acceptable text in l. 5, however articulated. The difficulty presented by l. 7 is not primarily due to the juxtaposition but to signs on (a) alone.

5 μον seems likely, though not verifiable. There is nothing to guide one's choice among the possible ways of dividing the letters. Δημος (δ Πυριλάμπος, mentioned, as well as by Aristophanes, *Vesp.* 98, where see Blaydes's note, by Eupolis ἐν Πόλεων, fr. 213) is to be remembered.

6 'Would be annoyed, if he were . . .'. For διαστρέφοιτο cf. fr. 11. 1; 8; 11 of the play identified as the Δημοί of Eupolis, where the meaning is not certain. In Aristophanes, who has the word several times, it appears to be 'get a squint'.

7 On the hypothesis .οφω.ιον would have to be the rendering of the signs. The ink after ω resembles no recognizable letter, ρ perhaps the nearest, and looks as if it had been inserted by the original hand.

**Fr. 5** Col. i 1 ] . [ , the lower end of a stroke curving down from left to touch ι above the foot

Col. ii 1 The top of ε is so elongated towards right that perhaps ετ[ or the like should be written 5 ] . [ , an upright 6 ] . [ , partly faded traces, perhaps compatible with the top left-hand parts of ξ 7 ] . [ , a cross-stroke touching ε a little below the top . . [ , dispersed traces of which the last suggests the top of the left-hand upright of ν

| Fr. 6 |                |
|-------|----------------|
|       | Col. ii        |
|       | . . . . .      |
|       | ] . [ ] αν[    |
|       | ]δεδοι         |
|       | ] . εφαι       |
|       | ] πλησι        |
| 5     | ]ηλικην        |
|       | ]πλασι         |
|       | ] . . ςδε      |
|       | ] . . . του    |
|       | ] . ια[[ι]]ξεν |
| 10    | ]ημου          |
|       | ]νκω           |
|       | ]λλευς         |
|       | ]καυε          |
|       | ]νιδος         |

**Fr. 6** Col. i 2 Of δ only the opposite ends of the base 3 ] . [ , the upper end of the upper arm of κ suggested 7 ] . [ , the base of ε or ε, followed by the foot of an upright hooked to right 8 ] . . . , apparently a flat stroke on the line, followed by a loop open upward and this by the start of a stroke rising to right 9 ] . [ , perhaps a triangular letter, but the fibres are disturbed 10 ] . [ , a stroke curving out from left and ending in an upright; there may be a trace a little below the middle on its left-hand side

Col. ii 2 Of κ only the outer end of the upper arm 5 ] . [ , the left-hand arc of a circle 6 Above ω ink, not apparently a letter 8 ] . . [ , the lower part of ε or ε, followed by the foot of a stroke hooked to right, and this by a light dot and the foot of an upright at a slightly higher level . [ , on the line a loop open to right? 9 ] . [ , traces compatible with the top and bottom of the left-hand side of ν 10 Of χ[ only elements of the left-hand side, but not, I think, λ 11 ] . [ , the upper left-hand arc of a circle

Fr. 7

| Col. i | Col. ii     |
|--------|-------------|
| .      | .           |
| .      | .           |
| .      | .           |
| ]      | ] π.δ[      |
| ].ι    | ] η[. .[    |
| ]      | . [ . . . [ |
| ]      | δι,[        |
| 5      | τραγ.[      |
| .      | ] γα. . . [ |
| .      | .           |
| .      | .           |

**Fr. 7** Rubbed and partly stripped. Perhaps from above fr. 6.

Col. ii 1 For π perhaps γ[. ] Before δ the lower part of an upright 2 ] . . , the lower right-hand arc of a circle, followed by the upper part of a stroke descending to right, with a dot below it on the line 3 . [ , a dot level with the top of the letters ] . . [ , the right-hand part of a cross-stroke with an upright descending from its right-hand end, followed by the top of a circle, and this by the upper tip of a stroke descending to right 4 . [ , a trace (of the left-hand arc of a circle?) a little above mid-letter 5 . [ , the left-hand arc of a circle 6 Of γα only the cross-stroke and the apex . . . [ , the ink could be taken as representing χ, υ, τ (or π)

## Fr. 8

.

.] . καθ[

.] . νγ[

Blank with scattered specks  
for about five lines

**Fr. 8** A 'joint' near the left-hand edge.

2 ] . , an upright well below the line with transverse traces at top; φ not suggested Before ν faint traces near the top left-hand angle

Fr. 9

(a) . . .

.] . ι

.] .

.]

.] ων

5 ] κα

] ϕν

] νν

(b) . . .

] των

]

] ωσ

] ς

5 ]

.

.

**Fr. 9** (a), (b) appear to come from the same column, I think in the order shown, I cannot tell at what distance apart.

(a) 1 The right-hand end of a cross-stroke is ligatured to the top of ι 4 ] . , the lower part of an upright

## INDEX TO NEW CLASSICAL TEXTS

(The figures 27 are to be supplied before 33-44; figures in small raised type refer to fragments, small roman figures to columns; an asterisk indicates that the word to which it is attached is not recorded in the ninth edition of Liddell and Scott, *Greek-English Lexicon*; square brackets indicate that a word is supplied from other sources or by conjecture; a reference enclosed in round brackets indicates an interlinear comment. The article is not indexed.)

### (a) LYRIC, ETC. (2733-6)

- |   |  |  |
|---|--|--|
| <p>ἀγαθός 33 7.<br/>           (-)άγειν 34<sup>11</sup> 7?<br/>           ἀγένητος [36<sup>1</sup> 12].<br/>           ἀγέρωχος 35<sup>27</sup> 14.<br/>           ἀγκυλότοξος 36<sup>1</sup> 16.<br/>           ἀγνοεῖν 34<sup>6</sup> 4.<br/>           ἀγών 35<sup>1</sup> 37.<br/>           *ἀδειμαντομάχος [36<sup>2(a)</sup> 7?].<br/>           ἀδιάλειπτος [34<sup>11</sup> 3?].<br/>           ἀδιός 35<sup>2</sup> 8.<br/>           αἰδεῖν 35 [1 5],<sup>6</sup> 3.<br/>           ἀθάνατος [35<sup>34</sup> 12].<br/>           Αἰδης 36<sup>1</sup> 10.<br/>           αἶσα 35<sup>1</sup> 8 36<sup>2(b)</sup> 7.<br/>           ἀκάτιον [34<sup>6</sup> 3?].<br/>           ἀκλή [35<sup>27</sup> 3?].<br/>           ἄλλος 35<sup>1</sup> 27.<br/>           ἄλος 36<sup>2(b)</sup> 11.<br/>           ἄλος 35<sup>1</sup> 34.<br/>           ἀμοιβή [36<sup>1</sup> 19].<br/>           ἀμύνειν 36<sup>2(a)</sup> 3.<br/>           ἀμφί 35<sup>1</sup> 33.<br/>           Ἀμφιτρωνιάδης [36<sup>2(b)</sup> 4].<br/>           ἀνά 35<sup>1</sup> 28?<br/>           ἀνάγκη 36<sup>2(b)</sup> 4.<br/>           ἀναφέρειν [36<sup>2(b)</sup> 12?].<br/>           ἀνεμος [34<sup>6</sup> 7].<br/>           ἀνήρ 35<sup>8</sup> 3?<br/>           ἀνθρωπος [34<sup>1</sup> 7?] 36<sup>2(b)</sup> 15.<br/>           ἀνίκητος 35<sup>11</sup> 14.<br/>           ἀντίθεος 35<sup>1</sup> 18.<br/>           ]αντίμαχος 36<sup>2(a)</sup> 2.<br/>           ἀοιδή 36<sup>1</sup> 17.<br/>           ἀοίδιμος [36<sup>3</sup> 3].<br/>           ἀπειλεῖν 34<sup>1</sup> 16.<br/>           ἄπλατος [35<sup>11</sup> 3?].<br/>           Ἀπόλλων 34<sup>1</sup> [4?], [5], 15.<br/>           ἀργυρόπεζος 35<sup>2</sup> 9.<br/>           ἀρήϊος 35<sup>11</sup> 9?<br/>           ἀρηΐφατος 36<sup>2(a)</sup> 11.</p> | <p>ἀρήων 35<sup>27</sup> 3.<br/>           Ἄρι( ) (35<sup>33</sup> (3)).<br/>           Ἄριστοτέλης [34<sup>4</sup> 3?].<br/>           ἄρμα 35<sup>11</sup> 7.<br/>           ἄρχειν 36<sup>1</sup> 17.<br/>           ἀρχή [34<sup>1</sup> 11, 21].<br/>           ἀσφι [35<sup>1</sup> 9?].<br/>           Ἄσωπος [35<sup>1</sup> 37?].<br/>           ἄστε 35<sup>11</sup> 5.<br/>           αὖ 35<sup>1</sup> 23,<sup>27</sup> 13?<br/>           αὐλητήρ [35<sup>1</sup> 5].<br/>           αὐτός 34<sup>1</sup> 16,<sup>6</sup> [2?], 6.<br/>           ἀφικνεῖσθαι [35<sup>42</sup> 6].<br/>           ἄφρων 36<sup>1</sup> 11.<br/>           ἀχάεις <i>see</i> ἠχήμεναι.<br/> <br/>           βαθύς 35<sup>1</sup> 32.<br/>           (-)βαίνειν 35<sup>16</sup> 8?<br/>           βέλος 35<sup>2</sup> 8.<br/>           βλέφαρον <i>see</i> γλέφαρον.<br/>           βου[ 34<sup>5</sup> 5.<br/>           βουλή [36<sup>2(b)</sup> 10?].<br/> <br/>           γαμεῖν 35<sup>11</sup> 6?<br/>           γάρ [34<sup>6</sup> 7] 35<sup>34</sup> 8 36<sup>2(b)</sup> 9.<br/>           Γαρύνας <i>see</i> Γηρυόνης.<br/>           γενέθλιος 34<sup>1</sup> 14.<br/>           Γηρυόνης 35<sup>11</sup> 18.<br/>           γίγας 35<sup>27</sup> 2.<br/>           γίγνεσθαι 35<sup>2</sup> 10,<sup>27</sup> 4?<br/>           γλέφαρον 36<sup>2(b)</sup> 17.<br/>           γυνή 36<sup>2(b)</sup> 6, 13.<br/> <br/>           δαΐζειν 36<sup>2(a)</sup> 8.<br/>           δαίμων [35<sup>1</sup> 11?].<br/>           δακέθυμος [35<sup>4</sup> 1].<br/>           δέ 34<sup>1</sup> 20, 21,<sup>6</sup> 8 35<sup>1</sup> 23, [40?],<br/> <sup>11</sup> 4, 10?, 11,<sup>27</sup> 13? 36<sup>2(b)</sup> 4.<br/>           δευλός 33 3?<br/>           διά 36<sup>2(a)</sup> 11.</p> | <p>διανοεῖν 34<sup>6</sup> 6.<br/>           διδόναι 35<sup>1</sup> 12.<br/>           δοκεῖν 36<sup>1</sup> 15.<br/>           δολοπ[ [35<sup>34</sup> 2].<br/>           δρόμος [35<sup>1</sup> 36?,<sup>11</sup> 2?].<br/>           δύναμις 35<sup>1</sup> 10.<br/>           δυνα[ 35<sup>11</sup> 13.<br/>           δύναεις (35<sup>1</sup> 10).<br/> <br/>           ἐγώ 34<sup>6</sup> 5.<br/>           εἶδος [35<sup>1</sup> 26].<br/>           εἶναι 33 9 34<sup>4</sup> 5?,<sup>6</sup> 5 35<sup>1</sup> 22.<br/>           εἰς 35<sup>1</sup> 37 36<sup>1</sup> 10?, 21.<br/>           ἐκ 36<sup>2(b)</sup> 11.<br/>           ἐκτρέπειν 33 6.<br/>           ἐλεφαν- 35<sup>17</sup> 8?<br/>           ἔλιγμα 35<sup>8</sup> 5.<br/>           ἐν 35<sup>1</sup> 16.<br/>           ἐναλγίσιος 35<sup>1</sup> 26.<br/>           εἶπεν 34<sup>6</sup> 8.<br/>           ἔτιοι 33 13.<br/>           εντ[ 34<sup>6</sup> 5.<br/>           ἐξῆς 33 9, 12.<br/>           ἐπί 35<sup>1</sup> 37,<sup>6</sup> 2.<br/>           ἐπιβαίνειν [35<sup>11</sup> 10?].<br/>           ἐπικρατής [35<sup>34</sup> 6].<br/>           ἐπικωμα[ [35<sup>13</sup> 5].<br/>           ἐπιχειρεῖν [34<sup>6</sup> 9].<br/>           ἐπιχθόνιος [35<sup>1</sup> 25?].<br/>           ἐρασιπλόκαμος 36<sup>2(b)</sup> 10.<br/>           ἐραστ[ 35<sup>16</sup> 10.<br/>           ἐρευθ[ 35<sup>9</sup> 5.<br/>           ἐρισφάραγος [36<sup>2(a)</sup> 3?].<br/>           ἐρωσ 35<sup>1</sup> 7.<br/>           ἐς <i>see</i> εἰς.<br/>           ἐσσα[ 35<sup>1</sup> 41.<br/>           εἶδ[ 33 10?].<br/>           ευ[ 35<sup>1</sup> 32?<br/>           εὐπατέρεια [35<sup>9</sup> 2].<br/>           εὐπλόκαμος 36<sup>2(a)</sup> 9.</p> |
|---|--|--|

εὐρύς 36<sup>2(b)</sup> 11.  
 Εὐρυκθένης (35<sup>10</sup> 2).  
 εὔτε 35<sup>8</sup> 4.  
 εὐχετάσθαι [35<sup>16</sup> 2].  
 ἔχειν 35<sup>1</sup> 13.  
 Ζεύς 36<sup>2(a)</sup> 3?, 2<sup>(b)</sup> [10?], 14.  
 ἡμέτερος 36<sup>2(b)</sup> 18.  
 ἡμίθεος [35<sup>11</sup> 1?].  
 Ἡρακλῆς [35<sup>11</sup> 6?] 36<sup>1</sup> 18.  
 ἠχῆς 35<sup>1</sup> 34.  
 θαν[ατ- 35<sup>27</sup> 15?]  
 θάνατος 36<sup>1</sup> 13.  
 θανμα[ 35<sup>1</sup> 33.  
 θέμις 35<sup>1</sup> 41?  
 θηήσκων [36<sup>2(a)</sup> 10].  
 θοός 36<sup>2(b)</sup> 16.  
 θυμός [34<sup>1</sup> 12].  
 Ἰάων see Ἰων.  
 ἰδηρατος [35<sup>1</sup> 38].  
 ἴζειν 35<sup>31</sup> 4.  
 ἰκνεῖσθαι 36<sup>1</sup> 21.  
 ἰμερδεις [36<sup>1</sup> 15].  
 ἴνα 36<sup>2(b)</sup> 13?  
 Ἰόλαος 35<sup>11</sup> 9?  
 Ἰόλεια [36<sup>2(a)</sup> 12?].  
 ἵππο[ 35<sup>1</sup> 31.  
 ἵππόδαμος 35<sup>1</sup> 17.  
 Ἰων 35<sup>1</sup> 28.  
 -καδής 35<sup>1</sup> 21.  
 καθαιρεῖν 36<sup>1</sup> 13.  
 καί 33 7 bis 34<sup>6</sup> 5 35<sup>1</sup> 17, 36,  
 11 15?, (18 2) 36<sup>1</sup> 12?, 14, 18,  
 2<sup>(a)</sup> 9.  
 κακός 33 6 36<sup>2(b)</sup> 11.  
 κάλλιστος 35<sup>1</sup> 25.  
 κασίγνητος [36<sup>2(a)</sup> 9].  
 κατά 35<sup>1</sup> 8.  
 κατα[ 35<sup>9</sup> 11.  
 καταδέρκεσθαι 35<sup>1</sup> 24.  
 κατάπλους [34<sup>7</sup> 2+6 4?].  
 καταφθίνειν [36<sup>2(b)</sup> 16].  
 κελαδεῖν 35<sup>9</sup> 6.  
 κεν 35<sup>8</sup> 4.  
 κήρ 36<sup>2(b)</sup> 16.  
 Κλεάνωρ 33 11.  
 κλοπή 34<sup>1</sup> [13], [19].  
 Κλυτίος 36<sup>2(a)</sup> 7.  
 κορυφή [35<sup>34</sup> 10].  
 κρατ- 35<sup>11</sup> 16.

κράτος [35<sup>1</sup> 10?].  
 κύβος 33 4.  
 κυδιάνειρα [35<sup>1</sup> 29].  
 κῦδος [35<sup>11</sup> 12].  
 ]κυκλ[ 35<sup>42</sup> 4.  
 κυλίνδων [34<sup>6</sup> 8].  
 \*κυπαρισσοκόμης 36<sup>2(b)</sup> 12.  
 λαγέτης [35<sup>1</sup> 15].  
 Λακεδαίμων [35<sup>1</sup> 30].  
 λαμβάνειν [34<sup>1</sup> 19?].  
 λαχνα[ 35<sup>1</sup> 35.  
 λέγειν [33 12?] 35<sup>6</sup> 4.  
 (-)λέγειν 35<sup>41</sup> 4?  
 λιπαρο[ 36<sup>1</sup> 18.  
 μαρτυρία 36<sup>2(a)</sup> 4.  
 (-)μαχ(-) 35<sup>27</sup> 2.  
 μεγάθυμος 36<sup>2(a)</sup> 8?  
 μέγας 35<sup>1</sup> 20, 2 3, 7 5.  
 μέγιστος see μέγας.  
 μελ- 35<sup>34</sup> 5.  
 μέν 34<sup>6</sup> 7, 36<sup>1</sup> 23.  
 μενοιῶν 36<sup>1</sup> 14?  
 μετά 35<sup>1</sup> 11?  
 μήτε [34<sup>7</sup> 3?].  
 μοῖρα 35<sup>1</sup> 14 36<sup>2(b)</sup> 15.  
 μοναρχ[ 34<sup>12(a)</sup> 5.  
 Μύριλος 33 12 34<sup>6</sup> 3.  
 ναίειν [35<sup>1</sup> 30].  
 νέκυς 36<sup>2(a)</sup> 11.  
 νηλής 36<sup>2(b)</sup> 7.  
 νικᾶν 35<sup>11</sup> [8].  
 νιν 35<sup>34</sup> 8.  
 νόος 35<sup>27</sup> 5?  
 νύξ 36<sup>1</sup> 24.  
 ξανθός 36<sup>1</sup> 20.  
 ὄδε 35<sup>1</sup> 13.  
 ὄθ[ 35<sup>11</sup> 1.  
 οἶεσθαι 36<sup>2(b)</sup> 11?  
 οἶος 35<sup>1</sup> 7.  
 οἰετός 35<sup>14</sup> 2.  
 Οἰχαλία [36<sup>1</sup> 21].  
 ὄκα see ὄτε.  
 ὄκν- 36<sup>1</sup> 6.  
 (-)οκρατής 35<sup>27</sup> 15.  
 ὄλβος 35<sup>1</sup> 12 [36<sup>3</sup> 2].  
 ]ομυλλίων 35<sup>6</sup> 5.  
 ὄπᾶν 35<sup>1</sup> 19.  
 ὄρκος 35<sup>8</sup> 4.  
 ὄρμαν 36<sup>1</sup> ii 4.

ὄς 33 13 35<sup>1</sup> 19, 9 11, 11 5?  
 ὄτε 35<sup>1</sup> 16 (ὄκα).  
 ὄτι 33 3, 11.  
 οὐ 33 8, 10? 35<sup>1</sup> 22, 11 13?  
 οὐ 35<sup>9</sup> 11?  
 οὐδείς 34<sup>6</sup> 2?  
 οὔτε 35<sup>1</sup> 28.  
 οὔτος 34<sup>6</sup> 8.  
 οὕτως 33 14.  
 οὕτως 35<sup>1</sup> 27.  
 ὄφρυ[ 36<sup>1</sup> 7?  
 ὄψις 36<sup>1</sup> 7.  
 παῖς [34<sup>1</sup> 5] 35 [4 2], 8 5?, 7.  
 παλα. [ 35<sup>11</sup> 11.  
 παλαι(ς)μοσύνη [35<sup>1</sup> 36?].  
 πάλιν 34<sup>6</sup> 9.  
 παν. [ 35<sup>31</sup> 5.  
 παντῶς [35<sup>1</sup> 6].  
 παρῆναι [35<sup>1</sup> 40?].  
 παροξύνειν 34<sup>4</sup> 6.  
 πατήρ 35<sup>1</sup> 38.  
 περί 35<sup>8</sup> 3?  
 περιανδριδα[ 35<sup>8</sup> 3.  
 περιεπᾶν [34<sup>1</sup> 17].  
 πέτην see πίπτειν.  
 Πηλεύς [35<sup>11</sup> 11].  
 πίπτειν 33 8, 10.  
 (-)π]λους [34<sup>6</sup> 4].  
 πόλεμος [34<sup>7</sup> 3+6 5?] 36<sup>2(a)</sup> 5.  
 πόλις 35 [2 4?], 13 2 36<sup>1</sup> 16.  
 πολύς 35<sup>1</sup> 12.  
 ποταίνιος [35<sup>9</sup> 3].  
 πρᾶ. [ 35<sup>44</sup> ii 2.  
 πραγμ[ 34<sup>9</sup> 1.  
 πραγματικός 34<sup>4</sup> 4.  
 Προκλῆς [(35<sup>16</sup> 2)].  
 προπο. [ 35<sup>9</sup> 12.  
 πρω[ 36<sup>1</sup> 17.  
 κάλιπυξ 35<sup>1</sup> 16.  
 σημειῶν 33 5.  
 σιδήρεος 35<sup>11</sup> 5.  
 (-)σ]τάδιος 35<sup>11</sup> 2.  
 στάσις 34<sup>6</sup> 7.  
 στη[ 35<sup>9</sup> 8.  
 σύ 35<sup>1</sup> 23.  
 συμφορά [35<sup>27</sup> 6].  
 σύν 36<sup>2(b)</sup> 17.  
 τε 35<sup>1</sup> 7, 17, 36,<sup>14</sup> 2 36<sup>2(a)</sup> 7  
 2<sup>(b)</sup> 10.  
 τέκνον 35<sup>9</sup> 7.  
 τέκος 35<sup>1</sup> 23.

τέλος 35 i 9?  
 τερομίβροτος 36<sup>2(a)</sup> 5.  
 τεύχειν [34<sup>1</sup> 22].  
 τιθέναι 36<sup>2(a)</sup> 6.  
 τις 35<sup>11</sup> 4 36<sup>1</sup> 15?  
 πλᾶν 33 8, 10.  
 τόξον 36<sup>2(a)</sup> 2.  
 ]τραπετα[ 35<sup>40</sup> 3.  
 Τραχίνιος [36<sup>1</sup> 22].  
 τρέχειν [35<sup>11</sup> 8].  
 τρίτος 34<sup>1</sup> 20.  
 Τυνδαρίδης 35<sup>1</sup> 15.  
 τυραν[ 34<sup>12(a)</sup> 6.  
 τυρα[υν- 34<sup>12(a)</sup> 9?  
 τυρανία 36<sup>2(b)</sup> 14?

ἀγαθός 41<sup>1A</sup> ii 11 43<sup>3</sup> 26.  
 ἄγαν 43<sup>8</sup> ii 4.  
 ἀγορά 41<sup>5(a)</sup> ii 5.  
 ἀγορεύειν [43<sup>8</sup> ii 4?].  
 ἀγροικός 38 4.  
 ἀγχι[ 37<sup>2</sup> 24.  
 αἰεῖ see αἰεῖ.  
 Ἀθηνᾶ 38 3, 5.  
 Αἴγες 38 1.  
 αἰεῖ 42<sup>1</sup> 31.  
 Αἰσχυλος [37<sup>2</sup> 21].  
 ἄκρος 42<sup>1</sup> 22?  
 ἀλετρῖς [41<sup>5(a)</sup> ii 9].  
 Ἀλκμάν 37<sup>1</sup> i 25, ii 18.  
 Ἀλκμείων 41<sup>1B</sup> ii 10.  
 ἀλλά 37<sup>1</sup> i 27 41<sup>1A</sup> i 18, ii 22, 39  
 42<sup>1</sup> 30.  
 ἀλλα 41<sup>1B</sup> iii 28, 29.  
 ἄλλος [37<sup>1</sup> ii 12] 40<sup>1</sup> 9.  
 ἀλλότριος 41<sup>1B</sup> iii 24.  
 ἀμφοτέρως 40<sup>1</sup> 13 41<sup>4</sup> 11.  
 ἄν 37<sup>1</sup> i 12, 14 41<sup>1C</sup> ii 10? 43  
 25, 8 ii 6, 11 3, 26 6.  
 ἀνάνθρωπος [41<sup>1A</sup> ii 34?].  
 ἀνδρ. 43<sup>19</sup> 2.  
 ἀνήρ 41<sup>4</sup> 13 [43<sup>8</sup> i 16].  
 ἀνθρω[π- 41<sup>1A</sup> ii 18.  
 ἀνθρωπος 41<sup>1A</sup> ii 34?  
 ἀνέναι 43<sup>8</sup> i 15?  
 ἀντέχειν [43<sup>3</sup> 25].  
 ἀντί 40<sup>1</sup> [12], 17, [20?], 2 i 20, ii  
 [2], 11 41<sup>1A</sup> i [14?], 30, ii  
 38 43<sup>3</sup> 24.  
 ἀντικρυς 42<sup>1</sup> 24.

υἱός 33 11 36<sup>2(a)</sup> 4.  
 ὑμνεῖν 34<sup>1</sup> 12.  
 ὑπέρτερος 35<sup>11</sup> 12.  
 ὑπό 35<sup>11</sup> 7.  
 ὑποίξεσθαι [36<sup>2(b)</sup> 11?].  
 ὕστατος [36<sup>1</sup> 8].  
 φάνα 34<sup>1</sup> 22.  
 φατός 35<sup>1</sup> 22.  
 (-)φέρειν 33 13.  
 φεύγειν 33 14.  
 φοίνιος 35<sup>2</sup> 6.  
 φρήν 35<sup>6</sup> 2, (28 4).  
 χαῖρ. [ 36<sup>2(a)</sup> 12.

χαίρειν 34<sup>1</sup> 11.  
 χαλκός 35<sup>11</sup> 4.  
 χάλκασις 36<sup>1</sup> 22.  
 (-)χθών 35<sup>17</sup> 7.  
 χορός 35<sup>1</sup> 31.  
 χρόνος 34<sup>4</sup> 5.  
 χρύσειος 35<sup>1</sup> 20.  
 Χρυσαῖος 35<sup>11</sup> 17.  
 χρύσειος [35<sup>17</sup> 5?].  
 χρυσοπέδιλος 36<sup>1</sup> 20.  
 ᾄ 36<sup>2(b)</sup> 14?  
 ᾠδῆ [34<sup>1</sup> 10?].  
 ὦς 35 [1 8?], 40 4.

## (b) OLD COMEDY, ETC. (2737-43)

ἀντίπρῳρον 41<sup>1B</sup> ii 4.  
 ἀξιῶν 41<sup>1C</sup> ii 9.  
 ἀπαντρεῖν [37<sup>1</sup> i 8].  
 ἀπαρτεῖσθαι 41<sup>1B</sup> ii 2.  
 ἄπας 41<sup>1A</sup> i 32.  
 ἀπλοῦς 40<sup>2</sup> i 21 43<sup>8</sup> i 7.  
 ἀπό 37<sup>1</sup> i 3 41<sup>1A</sup> i [16], 29, 1B  
 iii 7 42<sup>1</sup> 8 43<sup>8</sup> ii 1?  
 ἀποκλίνειν [38 13].  
 ἀπολλύναι 41<sup>1B</sup> iii 8.  
 ἀπορρυποῦν 43<sup>8</sup> ii 1?  
 ἀπωθεῖν 37<sup>1</sup> ii 16.  
 ἄρα 41<sup>1B</sup> ii 18 43<sup>8</sup> i 3, ii 1.  
 ἀργύρωμα [41<sup>4</sup> 7].  
 ἄρης 40<sup>1</sup> 14, 15.  
 Ἀριστάρχειος 37<sup>1</sup> i 21.  
 Ἀριστοφάνης 37<sup>1</sup> i 4 38 8 42  
 1 16.  
 ἀρκεῖν 38 9, 11.  
 (-)αρκεῖν 41<sup>7</sup> i 7.  
 ἀρκετός 40<sup>1</sup> 12?  
 ἀρχή 37<sup>1</sup> i 23, ii 19, [2 21].  
 Ἀρχυλ[οχ- 41<sup>8</sup> 3.  
 ἀσαφής [37<sup>1</sup> i 13?].  
 ἀσθενεῖν 41<sup>1A</sup> i 11?  
 Ἄσπασια 41<sup>4</sup> 10.  
 Ἀτάλαντος [42<sup>1</sup> 8].  
 ἀτεχνῶς 40<sup>2</sup> i 22.  
 αἰθις 37<sup>1</sup> i 8.  
 αἰλητής 42<sup>1</sup> 12.  
 αὐτοκάβαλον [41<sup>5(a)</sup> ii 7, 5<sup>(b)</sup> 2].  
 αὐτός 38 7, 12 41<sup>1A</sup> ii 7, 23, 1B ii  
 8, 9, iii 8, 4 12.  
 αὐτοῦ 37<sup>1</sup> ii 14 see ἐαυτόν.

ἀφίεναι 41<sup>1A</sup> i 17.  
 ἄχθεσθαι 40 Add. 4 6.  
 βαδίζειν 40<sup>2</sup> ii 5.  
 βαλανεύειν [37<sup>1</sup> i 6?].  
 βάλλειν 42<sup>1</sup> 20.  
 βαρύς 43<sup>8</sup> ii 8.  
 βασιλεύς [41<sup>5(a)</sup> i 7?].  
 βία 43<sup>18</sup> 5.  
 βλέπειν 43<sup>8</sup> i 10.  
 (-)βλέπειν 43<sup>1</sup> 16.  
 Βουκόλοι 39 6.  
 βούλεσθαι 37<sup>1</sup> ii 22.  
 βράσσειν [37<sup>1</sup> ii 33].  
 βροτός 43<sup>8</sup> i 7.  
 γάρ 40<sup>2</sup> ii 4, 6 41<sup>1A</sup> ii 7, 8, 18,  
 1B ii [6], 14, 20, iii 8, 16 ii 4, 8,  
 4 11 42<sup>1</sup> 9 43<sup>1</sup> 13, 8 16, 20,  
 26, 8 i 2?, 7, ii 4, 11 1?, 6,  
 16 2.  
 γε 40<sup>2</sup> i 15 41<sup>4</sup> 13.  
 Γηρυτάδης 42<sup>1</sup> 16.  
 γίνεσθαι 37<sup>1</sup> ii 15 41<sup>1B</sup> ii 3  
 [42<sup>1</sup> 9].  
 γινώσκων 42<sup>1</sup> 27.  
 γλώττα 41<sup>1B</sup> ii 5.  
 γνω[ 40<sup>2</sup> i 10.  
 γνώμη 41<sup>1C</sup> i 13.  
 γνώριμος 41<sup>1C</sup> ii 11.  
 \*Γοργοδρακοντοδόκα 38 10?  
 γούν 41<sup>1A</sup> i 18.  
 γραματοδιδάσκαλος 41<sup>1A</sup> i 15,  
 16.

γράφειν [41<sup>5(a)</sup> ii 7?] 40 Add.  
 ii 2.  
 γωνή 41<sup>1b</sup> ii 20.  
 (-)δαίμων 43<sup>10</sup> 5.  
 Δαιταλείς [37<sup>1</sup> i 5].  
 δέ 37<sup>1</sup> i 23, 24, 26, ii 2, 14, 2<sup>9</sup>?, 20?  
 21 38 I 40<sup>1</sup> 9 41<sup>1a</sup> i 14, 16,  
 18, 33, ii 20?, 1<sup>b</sup> ii 1, 18, iii 2,  
 12?, 17?, 5<sup>(a)</sup> ii 10 42<sup>1</sup> 4 43  
 23, 8 i 10?, II, ii 2, 5, 8, 17  
 2?, 26 5.  
 δεδέναι 41<sup>1b</sup> iii 14.  
 δεῖν [41<sup>4</sup> 10?].  
 δεῖν (to bind) 41<sup>1c</sup> ii 10.  
 δέλος 41<sup>1a</sup> i 19.  
 δέος 43<sup>3</sup> 16.  
 δέρμα 41<sup>1a</sup> ii 16.  
 δεσπότης 41 [1<sup>b</sup> iii 2], 1<sup>c</sup> ii 7.  
 δευτερος 41<sup>1a</sup> ii 32.  
 δῆ 41<sup>1a</sup> i 21 42<sup>1</sup> 19 43<sup>3</sup> 23.  
 Δηλιάδες 39 2.  
 δηλοῦν 38 12.  
 δῆμος 41<sup>1a</sup> ii 41.  
 δῆτα 40<sup>2</sup> i 19.  
 διά 37<sup>1</sup> ii 4, 13 42<sup>1</sup> 13.  
 \*διακουσολαύειν 43<sup>8</sup> ii 3.  
 διαλύειν [37<sup>1</sup> ii 34].  
 διασθενέειν 41<sup>1a</sup> i 11?  
 διαστρέφειν [40 Add. 4 6].  
 διατιθέναι 41<sup>1a</sup> i 8.  
 διδάσκαλος 37<sup>1</sup> ii 21 38 6.  
 διδάσκειν 37<sup>1</sup> i 5, ii 14.  
 δίδουαι 37<sup>1</sup> i 28, ii 12 [41<sup>4</sup>  
 15?, 5<sup>(a)</sup> ii 1].  
 (-)διδόμαι 41<sup>1a</sup> ii 26.  
 δικ[ 41<sup>5(a)</sup> ii 4.  
 δίκαιος 37<sup>1</sup> ii 19 43<sup>11</sup> 6.  
 δίκη 43<sup>8</sup> i 2.  
 Διοκλῆς 41<sup>4</sup> 13, 14.  
 Διονύσια 37<sup>1</sup> ii 9.  
 Διονύσιος 42<sup>1</sup> 12 [43<sup>11</sup> 4].  
 Διότιμος 37<sup>1</sup> i 3.  
 Δίρκη 37<sup>2</sup> 24.  
 δοκεῖν [37<sup>1</sup> i 21?] 40<sup>1</sup> II.  
 ]δουλο[ 41<sup>1b</sup> ii 24.  
 δούλος 41<sup>1b</sup> ii 21.  
 δράμα 37<sup>2</sup> 12?  
 Δραπέτιδες 39 5.  
 δυν[ 43<sup>1</sup> 16.  
 δύο 41<sup>1b</sup> iii 10.  
 εαυτόν 41<sup>1c</sup> ii 12 see αὐτόν.  
 ἐγώ 40<sup>1</sup> 14, 2 i 19, 23, ii 7 41  
 1<sup>a</sup> i [7?], [27?], 1<sup>b</sup> ii 18, 1<sup>c</sup> ii

2?, 4, 6, 8, 9 42<sup>1</sup> 10 43<sup>8</sup>  
 ii 3, 1<sup>b</sup> 1?, 3, 17 1, 21 2.  
 ἔθειν 40<sup>2</sup> ii 8 41<sup>5(a)</sup> 3.  
 εἰ 43<sup>11</sup> 5, 26 9? 40 Add. 4 6.  
 εἰδέναι 40<sup>1</sup> 14 41<sup>1b</sup> ii 12 43<sup>8</sup>  
 i 9.  
 εἶναι 37<sup>1</sup> i 14, 22, 26, ii 1, 20, 36  
 41<sup>1a</sup> i 4, 19, ii 30, 1<sup>b</sup> ii 14, 1<sup>c</sup>  
 ii 2, 10 43<sup>8</sup> i 3, 12?  
 εἰς 37<sup>1</sup> i 26, 32?, ii 17 40<sup>1</sup> 8 41<sup>1c</sup>  
 ii 5, 5<sup>(a)</sup> i 10?, ii 4 42<sup>1</sup> 32.  
 εἶτα 37<sup>1</sup> ii 35 42<sup>1</sup> 26.  
 ἐκ 37<sup>1</sup> i 23, 25, 26 40<sup>2</sup> ii 9  
 41<sup>4</sup> 9 42<sup>1</sup> 5.  
 ἐκδανείζειν 41<sup>1b</sup> ii 16.  
 ἐκείνος 41<sup>1b</sup> ii 7.  
 ἔκκητι 43<sup>3</sup> 17.  
 ἐκκλησία 41<sup>1c</sup> ii 5.  
 ἐκρηγνύειν [43<sup>21</sup> 3].  
 ἐκτείνειν 40<sup>2</sup> ii 10.  
 ἐκφάνισμα 41 + 5<sup>(b)</sup> 4. 5<sup>(a)</sup> 10  
 ἐλεύθερος 41<sup>1b</sup> ii 2.  
 ἔλκειν 42<sup>1</sup> 21, 23, 25.  
 ελομεν 41<sup>1b</sup> iii 26.  
 ἐν 37<sup>1</sup> i 7, 19 38 I 41<sup>1b</sup> iii 3,  
 1<sup>c</sup> ii 8?, 10, 14 42<sup>1</sup> II 43<sup>8</sup>  
 ii 6, 1<sup>b</sup> 10?  
 ἐναργής 43<sup>8</sup> i 4.  
 ἐναφέναι 42<sup>1</sup> 28.  
 ἐνδοξος 37<sup>1</sup> ii 3.  
 ἔνεκα 41<sup>1c</sup> ii 4.  
 ἐνέχεσθαι 42<sup>1</sup> 13.  
 ἐξάγειν 41<sup>1b</sup> ii 4?  
 ἐξαλείφειν 41<sup>1a</sup> i 18.  
 ἐξῆς 37<sup>1</sup> i 13 42<sup>1</sup> 26.  
 ἐξιοῦν 43<sup>8</sup> 13.  
 εὐκείναι 43<sup>2</sup> I, 3 19.  
 ἐπειδάν [41<sup>1b</sup> ii 2].  
 ἐπειδή 42<sup>1</sup> 32.  
 ἐπέρχεσθαι 41<sup>1b</sup> iii 17.  
 ἐπί 37<sup>1</sup> i 3, 28? 41<sup>1b</sup> ii 8, 9, 12,  
 17, 5<sup>(a)</sup> ii 8? 42<sup>1</sup> 15 43<sup>8</sup>  
 ii 2.  
 ἐπίθετον 38 9.  
 ἐπικαθ[ 41<sup>5(a)</sup> ii 8.  
 ἐπικαλεῖν [40<sup>1</sup> 15].  
 ἐπιλήναιος [37<sup>1</sup> i 28?].  
 ἐπισκοπεῖν 41<sup>4</sup> 10.  
 ἐπίστασθαι 40<sup>2</sup> ii 4, 6.  
 ἐπωφελεῖν 41<sup>1b</sup> ii 10.  
 ἔρασθαι 43<sup>8</sup> ii 7.  
 Ἐρατοσθένης 37<sup>1</sup> ii 10, [31?].  
 ἔργον 43<sup>8</sup> i 8.  
 ἔριον 37<sup>1</sup> ii 33.  
 \*Ἐρμιππος [37<sup>2</sup> 20?].

(-)έρχεσθαι 41<sup>1a</sup> i 9.  
 ἔσχατος 41<sup>1a</sup> i 22, [23].  
 ἔτερος 41<sup>1a</sup> ii 20, 4 12 42<sup>1</sup> 13.  
 εὐγενής 41<sup>1b</sup> ii 11.  
 εὐδοκιμεῖν 37<sup>1</sup> ii 13.  
 εὐθύς 37<sup>1</sup> ii 20.  
 Εὐπολις 38 I 41<sup>1a</sup> I back.  
 εὐρίσκειν 41<sup>1a</sup> ii 10.  
 εὐρυθμος 42<sup>1</sup> 23.  
 Εὐφρόνιος 37<sup>1</sup> i 23.  
 εὐωχεῖν 43<sup>11</sup> 2.  
 ἔχειν 41<sup>4</sup> 16 43<sup>8</sup> i 3, 6, II, 18?,  
 19?, 26 6, 31 3.  
 ἔχθρο[ 43<sup>8</sup> i 29.  
 ἔως 37<sup>1</sup> ii 12 41<sup>1c</sup> ii 5 43<sup>3</sup> 25.  
 Ζεὺς 40<sup>2</sup> i 14 41<sup>1b</sup> iii 14.  
 ζητεῖν 41<sup>1a</sup> ii 8, (34a, 1<sup>b</sup> ii 9a,  
 20, 23?, iii 10, 1<sup>c</sup> i 9).  
 ἦ 41<sup>4</sup> II.  
 ἦ 41<sup>1c</sup> ii 8, 9.  
 ἦδη 42<sup>1</sup> 9.  
 ἦκειν 42<sup>1</sup> 14.  
 ἦμυχοριον 41<sup>1b</sup> iii 5, [5<sup>(a)</sup> i 12?].  
 θεα[ 37<sup>1</sup> ii 1.  
 θέατρον 41<sup>1c</sup> ii 14.  
 θεός 38 14 43<sup>3</sup> 17, 8 ii 5?  
 θεος 41<sup>1a</sup> ii 28?  
 θουῶν 43<sup>11</sup> 6?  
 Θυέστης [43<sup>14</sup> 6].  
 θύρκος 42<sup>1</sup> 12.  
 ἰέναι 42<sup>1</sup> 22?  
 ἱέρως 43<sup>17</sup> 5.  
 ἴζειν 37<sup>1</sup> i 6.  
 ἴνα 37<sup>2</sup> 12 42<sup>1</sup> 22.  
 Ἴππεις 37<sup>1</sup> i 19.  
 ἴσος 43<sup>3</sup> 24, 24, 26 5.  
 ἰσάναι 40<sup>2</sup> i 8.  
 ἰσχάς 42<sup>1</sup> 9, 15.  
 \*Ἴων 37<sup>1</sup> i 24.  
 καθαιρεῖν 42<sup>1</sup> II.  
 καθαρ[ρ- 41<sup>5(a)</sup> ii 8?  
 (-)κάθαρος [41<sup>5(a)</sup> ii 13].  
 καί 37<sup>1</sup> ii 4, 15 38 10 40<sup>2</sup> i  
 10, 15, 25 41<sup>1a</sup> i 13, 23, 30,  
 ii 4, 28, 1<sup>b</sup> ii 4, 7, [12?], 16, 20,  
 21, iii 1, 4 7 42<sup>1</sup> 21, 22, 25  
 43<sup>1</sup> 13, 8 i 5, ii 1, 10, II.  
 καιρός 43<sup>11</sup> 10.  
 καιροί 43<sup>3</sup> 22.  
 κακ[ 43<sup>3</sup> 18, 26 7.

κακός 41<sup>1a</sup> ii 21, 35 43<sup>8</sup> ii 6,  
 17 7 [40 Add. 1 ii 1?].  
 Καλ[ 41<sup>1c</sup> ii 11?  
 καλεῖν 43<sup>11</sup> 7.  
 (-)καλεῖν 41<sup>5(a)</sup> ii 4.  
 καλός 41<sup>4</sup> 15 43<sup>17</sup> 2?  
 κάπτειν 41<sup>5(a)</sup> ii 9.  
 κατά 42<sup>1</sup> 27, 29.  
 κατα[ 41<sup>5(a)</sup> ii 5.  
 καταγελᾶν 41<sup>1b</sup> ii 21.  
 καταθ[ 37<sup>1</sup> ii 6.  
 καταλαμβάνειν 41<sup>1a</sup> i 9.  
 καταπαλαίειν 37<sup>1</sup> ii 20, 23.  
 καταπονεῖν 41<sup>1a</sup> i 12.  
 κελεύειν 38 2, 6 [43<sup>8</sup> i 17?].  
 κενός 41<sup>1a</sup> ii 9, 12, [13].  
 κεραρνύειν [37<sup>2</sup> I, 4].  
 κέρδος 41<sup>1c</sup> ii 4.  
 κεφαλή 38 13.  
 κλαίειν 40<sup>2</sup> i 23.  
 Κλέων 41<sup>1b</sup> iii 19.  
 κοινός 41<sup>1b</sup> iii 3, 7.  
 κόκκυ 40<sup>1</sup> [16], 18.  
 κολλᾶν 41<sup>1a</sup> ii 19.  
 κόπτειν 41<sup>1b</sup> ii 14.  
 κόραξ (Κ-?) 43<sup>8</sup> ii 5.  
 κόρη 43<sup>1</sup> 4.  
 Κορόνθιος 41<sup>5(a)</sup> ii 2.  
 κόρος 43<sup>8</sup> ii 12?  
 κράδη 42<sup>1</sup> 9, 15, 18.  
 κρατ[ 43<sup>26</sup> 9.  
 Κρατῖνος 38 10.  
 κρεμαννύειν 42<sup>1</sup> 14.  
 κρότημα [43<sup>26</sup> 5?].  
 \*κυδᾶν 41<sup>1b</sup> ii 1.  
 κυκᾶν 41<sup>1b</sup> ii 16.  
 κύκλος 43<sup>11</sup> 8?  
 κύκνος [37<sup>1</sup> i 19].  
 κύπτειν 41<sup>1b</sup> iii 4.  
 κύρβις 43<sup>26</sup> 8.  
 κῶμος 43<sup>1</sup> 10?  
 κωμωδία 37<sup>1</sup> ii 13.  
 Κῶρος 43<sup>1</sup> 7.  
 Λακεδαί[μ- 41<sup>5(a)</sup> i 8.  
 Λακεδαιμόνιος 41<sup>1b</sup> iii 6.  
 Λάμπων 43<sup>8</sup> ii 5.  
 λαίειν 41<sup>1a</sup> i 19.  
 λέγειν [37<sup>1</sup> i 18] 1 ii 23 [40<sup>2</sup> i 22,  
 ii 8] 41<sup>1a</sup> i 29, ii 14, 36, 1<sup>b</sup> ii 1,  
 6, 6, [7], 13, 19, iii 5, 1<sup>c</sup> ii 12,  
 4 2, [11?], 14, 5<sup>(a)</sup> ii 8 42<sup>1</sup> 3  
 43<sup>8</sup> i 16.  
 (-)λέγειν 37<sup>1</sup> ii 32.  
 λευψυδρία 37<sup>1</sup> i 7.

λέσχη 41<sup>1c</sup> ii 13.  
 λῆμα 43<sup>3</sup> 21.  
 Ληναϊκός 37<sup>1</sup> i 34, ii [1?], 2, 17.  
 Λήναιον [37<sup>1</sup> i 28?].  
 λόγος 37<sup>1</sup> i 13 40<sup>1</sup> 12.  
 λοιπός 37<sup>1</sup> i 11.  
 λούτριον 37<sup>1</sup> i 9, 17.  
 λυέειν 41<sup>1c</sup> ii 13.  
 λυπεῖν [43<sup>11</sup> 5].  
 λυκατελεῖν [43<sup>3</sup> 20].  
 λωποδύτης [40<sup>2</sup> i 26].  
 μακρός 41<sup>4</sup> 16 42<sup>1</sup> 5 43<sup>8</sup> ii 4.  
 μαλακός 38 2, 6.  
 μαλ[ [37<sup>1</sup> ii 32?].  
 Μαρικᾶς 41<sup>1a</sup> i back.  
 μάχη 43<sup>26</sup> 3.  
 μέγας 41<sup>1a</sup> i 21, [6 12?].  
 μείζων see μέγας.  
 μέλας 43<sup>8</sup> i 14.  
 μελλ[ 42<sup>4</sup> 2.  
 (-)μέλλειν 43<sup>24</sup> 4.  
 μέλος 37<sup>1</sup> i 24.  
 μέν 37<sup>1</sup> i 21, ii [1], 12 41<sup>1a</sup> ii  
 39, 1<sup>b</sup> [ii 20], iii 1, 1<sup>c</sup> ii 14.  
 Μένανδρος 41<sup>1b</sup> ii 14.  
 μέντοι 42<sup>1</sup> 27 [43<sup>11</sup> 3].  
 μέρος 41<sup>1b</sup> ii 17.  
 μετά 37<sup>1</sup> i 10 43<sup>8</sup> ii 7?  
 μεταλλάσσειν 41<sup>4</sup> 12.  
 μετατιθέναι 41<sup>1c</sup> ii 3.  
 μεταφορά 41<sup>1a</sup> i [14], [16].  
 μέχρι 42<sup>1</sup> 29.  
 μή 40<sup>2</sup> ii 9.  
 μηδέ 43<sup>26</sup> 4.  
 μηδεῖς 43<sup>8</sup> i 11.  
 μήν 41<sup>1c</sup> ii 8, 9 43<sup>8</sup> ii 1.  
 μήνιος [37<sup>1</sup> i 19].  
 κύπτειν 41<sup>1b</sup> iii 4.  
 κύρβις 43<sup>26</sup> 8.  
 κῶμος 43<sup>1</sup> 10?  
 κωμωδία 37<sup>1</sup> ii 13.  
 Κῶρος 43<sup>1</sup> 7.  
 Λακεδαί[μ- 41<sup>5(a)</sup> i 8.  
 Λακεδαιμόνιος 41<sup>1b</sup> iii 6.  
 Λάμπων 43<sup>8</sup> ii 5.  
 λαίειν 41<sup>1a</sup> i 19.  
 λέγειν [37<sup>1</sup> i 18] 1 ii 23 [40<sup>2</sup> i 22,  
 ii 8] 41<sup>1a</sup> i 29, ii 14, 36, 1<sup>b</sup> ii 1,  
 6, 6, [7], 13, 19, iii 5, 1<sup>c</sup> ii 12,  
 4 2, [11?], 14, 5<sup>(a)</sup> ii 8 42<sup>1</sup> 3  
 43<sup>8</sup> i 16.  
 (-)λέγειν 37<sup>1</sup> ii 32.  
 λευψυδρία 37<sup>1</sup> i 7.

μακρός 41<sup>4</sup> 16 42<sup>1</sup> 5 43<sup>8</sup> ii 4.  
 μαλακός 38 2, 6.  
 μαλ[ [37<sup>1</sup> ii 32?].  
 Μαρικᾶς 41<sup>1a</sup> i back.  
 μάχη 43<sup>26</sup> 3.  
 μέγας 41<sup>1a</sup> i 21, [6 12?].  
 μείζων see μέγας.  
 μέλας 43<sup>8</sup> i 14.  
 μελλ[ 42<sup>4</sup> 2.  
 (-)μέλλειν 43<sup>24</sup> 4.  
 μέλος 37<sup>1</sup> i 24.  
 μέν 37<sup>1</sup> i 21, ii [1], 12 41<sup>1a</sup> ii  
 39, 1<sup>b</sup> [ii 20], iii 1, 1<sup>c</sup> ii 14.  
 Μένανδρος 41<sup>1b</sup> ii 14.  
 μέντοι 42<sup>1</sup> 27 [43<sup>11</sup> 3].  
 μέρος 41<sup>1b</sup> ii 17.  
 μετά 37<sup>1</sup> i 10 43<sup>8</sup> ii 7?  
 μεταλλάσσειν 41<sup>4</sup> 12.  
 μετατιθέναι 41<sup>1c</sup> ii 3.  
 μεταφορά 41<sup>1a</sup> i [14], [16].  
 μέχρι 42<sup>1</sup> 29.  
 μή 40<sup>2</sup> ii 9.  
 μηδέ 43<sup>26</sup> 4.  
 μηδεῖς 43<sup>8</sup> i 11.  
 μήν 41<sup>1c</sup> ii 8, 9 43<sup>8</sup> ii 1.  
 μήνιος [37<sup>1</sup> i 19].  
 κύπτειν 41<sup>1b</sup> iii 4.  
 κύρβις 43<sup>26</sup> 8.  
 κῶμος 43<sup>1</sup> 10?  
 κωμωδία 37<sup>1</sup> ii 13.  
 Κῶρος 43<sup>1</sup> 7.  
 Λακεδαί[μ- 41<sup>5(a)</sup> i 8.  
 Λακεδαιμόνιος 41<sup>1b</sup> iii 6.  
 Λάμπων 43<sup>8</sup> ii 5.  
 λαίειν 41<sup>1a</sup> i 19.  
 λέγειν [37<sup>1</sup> i 18] 1 ii 23 [40<sup>2</sup> i 22,  
 ii 8] 41<sup>1a</sup> i 29, ii 14, 36, 1<sup>b</sup> ii 1,  
 6, 6, [7], 13, 19, iii 5, 1<sup>c</sup> ii 12,  
 4 2, [11?], 14, 5<sup>(a)</sup> ii 8 42<sup>1</sup> 3  
 43<sup>8</sup> i 16.  
 (-)λέγειν 37<sup>1</sup> ii 32.  
 λευψυδρία 37<sup>1</sup> i 7.  
 λέσχη 41<sup>1c</sup> ii 13.  
 λῆμα 43<sup>3</sup> 21.  
 Ληναϊκός 37<sup>1</sup> i 34, ii [1?], 2, 17.  
 Λήναιον [37<sup>1</sup> i 28?].  
 λόγος 37<sup>1</sup> i 13 40<sup>1</sup> 12.  
 λοιπός 37<sup>1</sup> i 11.  
 λούτριον 37<sup>1</sup> i 9, 17.  
 λυέειν 41<sup>1c</sup> ii 13.  
 λυπεῖν [43<sup>11</sup> 5].  
 λυκατελεῖν [43<sup>3</sup> 20].  
 λωποδύτης [40<sup>2</sup> i 26].  
 μακρός 41<sup>4</sup> 16 42<sup>1</sup> 5 43<sup>8</sup> ii 4.  
 μαλακός 38 2, 6.  
 μαλ[ [37<sup>1</sup> ii 32?].  
 Μαρικᾶς 41<sup>1a</sup> i back.  
 μάχη 43<sup>26</sup> 3.  
 μέγας 41<sup>1a</sup> i 21, [6 12?].  
 μείζων see μέγας.  
 μέλας 43<sup>8</sup> i 14.  
 μελλ[ 42<sup>4</sup> 2.  
 (-)μέλλειν 43<sup>24</sup> 4.  
 μέλος 37<sup>1</sup> i 24.  
 μέν 37<sup>1</sup> i 21, ii [1], 12 41<sup>1a</sup> ii  
 39, 1<sup>b</sup> [ii 20], iii 1, 1<sup>c</sup> ii 14.  
 Μένανδρος 41<sup>1b</sup> ii 14.  
 μέντοι 42<sup>1</sup> 27 [43<sup>11</sup> 3].  
 μέρος 41<sup>1b</sup> ii 17.  
 μετά 37<sup>1</sup> i 10 43<sup>8</sup> ii 7?  
 μεταλλάσσειν 41<sup>4</sup> 12.  
 μετατιθέναι 41<sup>1c</sup> ii 3.  
 μεταφορά 41<sup>1a</sup> i [14], [16].  
 μέχρι 42<sup>1</sup> 29.  
 μή 40<sup>2</sup> ii 9.  
 μηδέ 43<sup>26</sup> 4.  
 μηδεῖς 43<sup>8</sup> i 11.  
 μήν 41<sup>1c</sup> ii 8, 9 43<sup>8</sup> ii 1.  
 μήνιος [37<sup>1</sup> i 19].  
 κύπτειν 41<sup>1b</sup> iii 4.  
 κύρβις 43<sup>26</sup> 8.  
 κῶμος 43<sup>1</sup> 10?  
 κωμωδία 37<sup>1</sup> ii 13.  
 Κῶρος 43<sup>1</sup> 7.  
 Λακεδαί[μ- 41<sup>5(a)</sup> i 8.  
 Λακεδαιμόνιος 41<sup>1b</sup> iii 6.  
 Λάμπων 43<sup>8</sup> ii 5.  
 λαίειν 41<sup>1a</sup> i 19.  
 λέγειν [37<sup>1</sup> i 18] 1 ii 23 [40<sup>2</sup> i 22,  
 ii 8] 41<sup>1a</sup> i 29, ii 14, 36, 1<sup>b</sup> ii 1,  
 6, 6, [7], 13, 19, iii 5, 1<sup>c</sup> ii 12,  
 4 2, [11?], 14, 5<sup>(a)</sup> ii 8 42<sup>1</sup> 3  
 43<sup>8</sup> i 16.  
 (-)λέγειν 37<sup>1</sup> ii 32.  
 λευψυδρία 37<sup>1</sup> i 7.  
 νύ 40<sup>2</sup> i 14 41<sup>1b</sup> iii 14, 4 13.  
 νικᾶν 41<sup>1a</sup> i 2, 3, 1<sup>b</sup> iii 22?

νύ 40<sup>1</sup> 8.  
 νόθος 41<sup>4</sup> 9.  
 νόμος 43<sup>8</sup> i 12?  
 νῶν 37<sup>2</sup> 7 41<sup>1a</sup> i 11, 30, 1<sup>c</sup> ii 4,  
 43<sup>3</sup> 23.  
 ξενικός 43<sup>8</sup> ii 12.  
 ξενοκ[ 40 Add. 1 ii 9.  
 ξυλλέγειν 43<sup>8</sup> ii 9.  
 ξύλον 41<sup>1b</sup> ii 14, 1<sup>c</sup> i 10, ii 10.  
 ξυνοῖναι 41<sup>1b</sup> ii 20.  
 ξυνηλιξ[ 41<sup>5(a)</sup> i 11.  
 ξύνθημα 40<sup>2</sup> i 9.  
 ὀβολός 37<sup>1</sup> ii 30.  
 ὄδε 43<sup>11</sup> 9?  
 οἰεσθαι 43<sup>11</sup> 3.  
 οἰκ[ 41<sup>1b</sup> ii 18?  
 οἰκεῖν 41<sup>1b</sup> ii 8.  
 οἰκία 41<sup>1b</sup> ii 7, 8.  
 οἰκοδομεῖν 43<sup>8</sup> ii 10.  
 οἰκοδόμημα 41<sup>1b</sup> ii 9.  
 οἶος 41<sup>1a</sup> ii 30, 1<sup>b</sup> ii 12 42<sup>1</sup> 23.  
 οἰκουργός 41<sup>4</sup> 13.  
 ὀλιγο[ 37<sup>1</sup> ii 27.  
 ὀλίγος 43<sup>8</sup> ii 13.  
 ὄλος 41<sup>1a</sup> i 29 43<sup>8</sup> i 11.  
 \*Ὀμηρος 37<sup>1</sup> i 26.  
 ὄνομα [40<sup>1</sup> 14].  
 ὅπως 42<sup>4</sup> 2.  
 ὅπως 37<sup>1</sup> i 6 43<sup>26</sup> 4.  
 ὄραν 41<sup>1b</sup> ii 10, 1<sup>c</sup> ii 9 43<sup>8</sup> i 5,  
 9, ii 6.  
 ὄρειβατεῖν 41<sup>1b</sup> ii 13.  
 ὀρθός 43<sup>8</sup> i 11.  
 ὄς 37<sup>1</sup> i 3 42<sup>1</sup> 5, 12.  
 ὄσος 41<sup>1b</sup> ii 20.  
 ὄσπερ 40<sup>2</sup> i 21.  
 ὄστις 41<sup>5(a)</sup> ii 3.  
 ὅταν 41<sup>1b</sup> iii 23?  
 ὅτι 37<sup>1</sup> i 22, 23, 25, ii 11, 2 18  
 38 13 41<sup>1b</sup> iii 3 42<sup>4</sup> 2.  
 ὅδ[ [37<sup>1</sup> i 11] 40 [1 13], 2 ii 4, 6  
 41<sup>1a</sup> ii 35?, 1<sup>b</sup> ii 1 43<sup>3</sup> 16, 20,  
 8 i 9, ii 6.  
 ὄδ 41<sup>1c</sup> ii 5.  
 οὐδέ 43<sup>8</sup> i 9.  
 οὐδέεις 41<sup>1a</sup> ii 9, [13] 43<sup>8</sup> i 6.  
 οὖν 37<sup>1</sup> i 12 38 7 40<sup>2</sup> ii 10  
 43<sup>2</sup> I, 8 ii 2.  
 οὖς 41<sup>1a</sup> ii 39?  
 οὐτος [37<sup>1</sup> ii 21, 22, 23] 40<sup>2</sup> i 24  
 41<sup>1a</sup> i 4, 5, 18, 29, ii 10, 36, 1<sup>b</sup>  
 ii 9, 11, 16, iii 4.  
 οὕτω(ς) 41<sup>1a</sup> i 20 42<sup>1</sup> 4, 19.

παῖς 43<sup>8</sup> ii 7, 10.  
 παλαιός 37<sup>1</sup> i 9.  
 πάλιν 37<sup>1</sup> ii 17, 35 41<sup>1A</sup> i [7], II.  
 πάμπολος 41<sup>1A</sup> i 14?  
 παμπόνηρος [43<sup>8</sup> i 20].  
 πάντως 37<sup>1</sup> ii 36.  
 πανύστατος 42<sup>1</sup> 31.  
 παρά 41<sup>1A</sup> ii 40, 1<sup>B</sup> ii [12], 14, 8, 3.  
 πάρα 43<sup>8</sup> ii 10.  
 παρα. [41<sup>7</sup> i 6.  
 παραγίνεσθαι 41<sup>1B</sup> iii 12.  
 παραδέχεσθαι 41<sup>1A</sup> ii 6.  
 Πάραλος 41<sup>4</sup> II.  
 παραπλοκή 37<sup>1</sup> i 25.  
 παρατιθέναί 43<sup>17</sup> I.  
 παρατίλλειν 43<sup>8</sup> ii 6.  
 παριστάναί 43<sup>1</sup> 7.  
 πᾶς 37<sup>2</sup> 23? 43<sup>8</sup> i 4, 13, 11 9.  
 παύειν 40<sup>2</sup> ii 7.  
 Παφλαγών [41<sup>1B</sup> iii 19].  
 παφλάζειν 41<sup>1B</sup> iii 20.  
 πεζῆ 40<sup>2</sup> ii 5.  
 πέμπτος [41<sup>1B</sup> ii 17].  
 πένης 41<sup>1B</sup> iii 1.  
 πέραι 43<sup>8</sup> i 6.  
 περί 37<sup>1</sup> ii II 43<sup>8</sup> ii 4.  
 περιάγειν 42<sup>1</sup> 17.  
 περιε[ 40<sup>1</sup> 6.  
 περιτέμνειν [41<sup>1A</sup> ii 17].  
 περίτμημα 41<sup>1A</sup> ii 15.  
 περίτμημα [43<sup>28</sup> 7].  
 Περσεύς 42<sup>1</sup> 21.  
 Πέρσης 41<sup>1A</sup> ii 5.  
 Πλάτων 37<sup>1</sup> ii II.  
 πλείστος 43<sup>19</sup> 4?  
 πληγ[ 43<sup>1</sup> 17.  
 πληγή 43<sup>8</sup> 18.  
 πλήν 42<sup>1</sup> 31.  
 πληροῦν [37<sup>1</sup> i 15?].  
 πλησίον 40<sup>2</sup> i II, 12.  
 (-)πλήττειν [40 Add. 1 ii 15].  
 πλούσιος 41<sup>1B</sup> ii 19, iii 2.  
 Πλούτοι 39 3.  
 πλοῦτος 43<sup>8</sup> ii II.  
 ποεῖν 38 3.  
 ποιεῖν 38 4, 7 40 dd. 1 ii II.  
 (-)ποιεῖν 41<sup>1A</sup> ii 24.  
 πόλις 37<sup>1</sup> ii 9 43<sup>8</sup> i 10, ii 8.  
 Πολυδέκτης 42<sup>1</sup> 19.  
 πολυμήχανος 43<sup>8</sup> i 5.  
 πολὺς 41<sup>1A</sup> i [13], 13, 17 43<sup>8</sup>  
 ii 9.  
 πολυάνυμος 43<sup>8</sup> ii II.  
 πονηρός 41<sup>4</sup> 9.  
 πορ[ 40<sup>2</sup> i 19.

πόρνη 43<sup>8</sup> ii 4.  
 πού 37<sup>1</sup> i 7.  
 πούς 41<sup>1B</sup> ii 13 42<sup>1</sup> 21, 23, 24,  
 27.  
 πράγμα 38 12.  
 πραγματεύειν [37<sup>1</sup> ii 7?].  
 πρέπειν 43<sup>11</sup> 7.  
 πρίν 40<sup>1</sup> 17.  
 προ. [43<sup>11</sup> I.  
 προδοσία 41<sup>5(a)</sup> ii 3.  
 πρόθυρον 41<sup>1B</sup> ii 10.  
 προλέγειν [37<sup>1</sup> i 19].  
 προση[ 41<sup>5(a)</sup> ii 6.  
 πρόσ 37<sup>2</sup> II 41<sup>1B</sup> ii 5, 10 ii 6,  
 13, 14, 5(a) ii I 42<sup>1</sup> 26.  
 προσέχειν [43<sup>8</sup> i 19?].  
 προστιθέναί 41<sup>4</sup> 14.  
 προσφέρειν 41<sup>1A</sup> ii 29.  
 προσχωρεῖν 41<sup>1B</sup> iii 9.  
 προτελεῖν 41<sup>5(a)</sup> ii 6.  
 προτιθέναί [40<sup>1</sup> 7?].  
 προωθείν 43<sup>11</sup> II?  
 πράρα 40<sup>2</sup> ii 8, 9 41<sup>1B</sup> ii 6?  
 \*πρωρᾶν 41<sup>1B</sup> ii 4?, 6?  
 πρώτος 37<sup>1</sup> i [4], ii 14, 2 14 40  
 2 i 17.  
 πτέρην 42<sup>1</sup> 28, [30] 43<sup>8</sup> ii 2.  
 πτέρυξ 37<sup>1</sup> i 20.  
 Πυλαία 39 I.  
 πυρέττειν 43<sup>10</sup> 4.  
 πυρριχίζειν 38 I.  
 πῶς 43<sup>8</sup> 29.  
 \*Ραβδοῦχοι 37<sup>1</sup> ii 15.  
 ραίνειν 40<sup>2</sup> ii 7, [9].  
 ῥήγμα 41<sup>1B</sup> ii 12?, 13.  
 ῥήμα 41<sup>1B</sup> ii 12?  
 ῥῆς 43<sup>8</sup> ii 9.  
 ροθιάζειν [41<sup>1B</sup> ii 5?, 6?].  
 ῥυθμός 42<sup>1</sup> 25.  
 ῥύπος 43<sup>8</sup> ii 1?  
 ραρκάζειν 41<sup>4</sup> 15, 6 6?  
 ραφής 37<sup>1</sup> i 14 43<sup>1</sup> II.  
 ρεαντ[ 43<sup>24</sup> 3.  
 ρεμνοπρόσωπος 43<sup>17</sup> 6.  
 ρεμόνος 43<sup>8</sup> ii 3.  
 ρελίσκος [40<sup>2</sup> ii 10].  
 κέλος [40<sup>2</sup> ii 11] 42<sup>1</sup> 29.  
 κενάζειν 41<sup>1C</sup> ii 6.  
 κληρός 38 3.  
 κκοπεῖν 37<sup>1</sup> i 29 41<sup>1C</sup> ii 8.  
 κκω- 40 Add. 6 i II.  
 κκώληξ 43<sup>11</sup> 5.  
 κκώμμα 42<sup>1</sup> 20.

κοφοκλέης 40<sup>1</sup> [7], 10.  
 σπουδή 43<sup>1</sup> 12?  
 στενάχειν 43<sup>8</sup> ii 8.  
 στίγμα 41<sup>1B</sup> ii 12.  
 στίχος [37<sup>1</sup> i 12, 14].  
 στρατη[ 41<sup>1B</sup> iii 25.  
 στρατηγεῖν 41<sup>1B</sup> iii 27.  
 Στράτις [42<sup>1</sup> 8].  
 σύ 41<sup>1A</sup> i, 18, 10 ii 4, 6, 8, 9 43<sup>8</sup>  
 30, 8 ii 2, II, 11 6.  
 συλλέγειν *see* συλλέγειν.  
 συμβαίνειν [41<sup>1A</sup> i 12].  
 συμμαχ[ 37<sup>1</sup> ii 5.  
 σύν 43<sup>1</sup> 8?  
 συνα. [41<sup>1C</sup> ii 5.  
 συνέδριον 41<sup>1C</sup> ii 6.  
 συνείναί *see* ξυνείναί.  
 συνεχής [42<sup>2</sup> 4?].  
 συνήλιξ *see* ξυνήλιξ.  
 σύνθημα 40<sup>2</sup> i 13 *see* ξύνθημα.  
 σχήμα 38 5, 14.  
 τάττειν 41<sup>1B</sup> iii 10.  
 ταχ[ 43<sup>25</sup> 3.  
 τάχα 37<sup>1</sup> i 12, ii 4.  
 ταχύς 42<sup>1</sup> 10, 18.  
 τε 41<sup>1A</sup> ii 30 43<sup>8</sup> ii 7, 7?  
 (-)τελεῖν 43<sup>8</sup> i 8.  
 (-)τελευτ- 41<sup>1A</sup> ii 25.  
 Τέρπανδρος 37<sup>1</sup> i 22.  
 τέταρτος 37<sup>1</sup> ii 16.  
 τέως 41<sup>1A</sup> i 30, 30.  
 Τηλεκλείδης [40<sup>2</sup> i 25].  
 τήμερον [43<sup>11</sup> 3].  
 Τηρέυς 40<sup>1</sup> II.  
 τιθέναί 41<sup>1B</sup> ii 9 42<sup>1</sup> 24 43<sup>8</sup>  
 i 12.  
 τις 37<sup>1</sup> i 18 41<sup>1B</sup> ii II, 10 ii II  
 43<sup>8</sup> i 7.  
 τίς 41<sup>1A</sup> ii 35, 1<sup>B</sup> ii 10, iii 4 43<sup>8</sup>  
 22, 8 ii 6.  
 τοιόσδε 37<sup>1</sup> i 20 43<sup>1</sup> 8.  
 τοιοῦτος 41<sup>1A</sup> ii 31, 1<sup>B</sup> ii 15.  
 ]τοκεων 43<sup>8</sup> i 23.  
 τόκος [41<sup>1B</sup> ii 17].  
 τότε 41<sup>1A</sup> i 21.  
 τράχος 43<sup>11</sup> 4.  
 τραχηλ[ 43<sup>1</sup> 15.  
 (-)τρέφειν 41<sup>5(a)</sup> ii 12.  
 Τρικόρν[υ]θος 37<sup>2</sup> 17?  
 Τριτογένεια 38 8.  
 τρύπημα [41<sup>1A</sup> ii 12].  
 τύμπανον 43<sup>8</sup> ii 7.  
 ὕδωρ 43<sup>26</sup> 3.

ὑμνος 37<sup>1</sup> i 27.  
 ὑπαλλαγή 41<sup>4</sup> 17.  
 ὑπέρ 41<sup>1B</sup> ii 13.  
 ὑπέρα 42<sup>1</sup> 22, 26.  
 Ὑπέρβολος 41 [1<sup>B</sup> iii 4?], 10 ii  
 7, 12.  
 ὑπό 37<sup>1</sup> i 20, ii 24 41<sup>1B</sup> ii 13?,  
 7 ii 6?  
 ὑποτροπάζειν 41<sup>1A</sup> i 7, [8].

φαίνειν 43<sup>8</sup> i 4.  
 (-)φαίνειν 43<sup>1</sup> I.  
 φακός [37<sup>2</sup> 6, 8, 9, 10].  
 φάναί 37<sup>2</sup> 3 41<sup>1A</sup> i 12?, 4 8  
 42<sup>1</sup> 25.  
 φανερός 41<sup>4</sup> 3.  
 φέρειν 37<sup>1</sup> i II 41<sup>1B</sup> ii 10 43  
 11 8.  
 φθέγγεσθαι 41<sup>1A</sup> i 20, 21?  
 φθορά [40<sup>1</sup> 8].  
 φιλόμοπος 37<sup>1</sup> ii 18.

Φοίνισσαι 42<sup>1</sup> II.  
 φοιτᾶν 42<sup>1</sup> 33.  
 Φορμίον 40<sup>1</sup> 15, 2 i 16.  
 φρενοβλαβής [41<sup>5(a)</sup> i 13].  
 φρόνησις 43<sup>8</sup> i 3.  
 φρυα[ 41<sup>5(a)</sup> ii II.  
 φύειν 43<sup>8</sup> i 7.  
 φυλακή 40<sup>2</sup> i 18.  
 φύλλον 43<sup>8</sup> ii 1?

]χαῖρ. [41<sup>8</sup> 2.  
 χάριν 43<sup>11</sup> 2?  
 χάρις 43<sup>11</sup> 2?  
 χείρων [41<sup>1A</sup> i 8].  
 χερα[ 43<sup>25</sup> 4.  
 χολή 43<sup>8</sup> i 14.  
 χορευτής 42<sup>1</sup> 30.  
 χορός 37<sup>1</sup> i 27, 2 13 41<sup>1A</sup> i 29,  
 1<sup>B</sup> ii 19, iii 23, 1<sup>C</sup> ii 13.  
 χροῖμα 43<sup>8</sup> ii 8.

χρῆναι 37<sup>1</sup> i 27 42<sup>1</sup> 17 43<sup>11</sup> 9.  
 χρῆσθαι 41<sup>4</sup> 17.  
 χρόνος 41<sup>1A</sup> i 13, 17.  
 χρυσίον 41<sup>4</sup> 7.  
 χροκόμης 37<sup>1</sup> ii 18.  
 χωρίς [40<sup>2</sup> i 20?].

(-)ψοφεῖν 43<sup>10</sup> 3?  
 ψυχή 43<sup>8</sup> 28.  
 ψυχρός 42<sup>1</sup> 26.  
 ὄ 41<sup>5(a)</sup> i 13 43<sup>11</sup> 6?  
 ὄριος 43<sup>17</sup> 2?  
 ὄς 37<sup>1</sup> ii 19 38 7 40<sup>2</sup> i 26  
 41<sup>1A</sup> ii 38? 42<sup>1</sup> 10, 18 43  
 11 3 40 Add. 1 ii 8.  
 ὄσανεῖ 42<sup>1</sup> 24.  
 ὄσπερ 41<sup>1B</sup> iii 21 42<sup>1</sup> 15.  
 ὄστε 43<sup>8</sup> ii 10.  
 ὄφελειν 41<sup>1B</sup> ii 21.

## (c) COMMENTARY ON UNKNOWN TEXT (2744)

ἄγριος 44 i I, [5].  
 αἰσθητικός 44 ii 27.  
 αἰτία 44 ii 23.  
 ἀλλά 44 i 6, ii 2.  
 Ἀλέξανδρος 44 ii 17.  
 ἄλλος 44 ii 18.  
 Ἀμερίας 44 ii II.  
 ἀντήρ 44 i 5.  
 Ἀπορήματα 44 ii 23.  
 Ἀριστοτέλης 44 ii 22.  
 Ἀριστοφάνης 44 ii 3.  
 αὐτός 44 ii [4], 31.

\*βολαῖα 44 ii 6.  
 βολεῶν 44 ii [9], 19.  
 βορβορωδής [44 ii 7].

γε 44 i 5.  
 γῆ 44 ii I.  
 γίνεσθαι 44 i 6.

δέ 44 i 7, 37, ii 6, 10, 12, 20, [27].  
 Δείναρχος 44 ii 12.  
 δένδρον 44 ii 2.  
 δηλοῦν 44 ii 21.  
 διά 44 i 7, ii 24, 25, 27.  
 διακείσθαι [44 ii 28?].  
 διαπαίνειν 44 ii 9?  
 διατρίβειν 44 ii 21.  
 διαφθείρειν 44 ii 31.

δραχμή 44 ii 16.  
 δύνασθαι 44 ii 6.  
 δυσώδης 44 ii 25.

εἶναι 44 i [8], ii 27.  
 εἰς 44 i 9.  
 εἶτα 44 i 9.  
 ἐκ 44 ii 18.  
 ἐκθλίβειν [44 i 10].  
 ἐκτομίας 44 i 7.  
 ἐμπίπτειν 44 i 8.  
 ἐν 44 ii 4, 12, 20, 23.  
 ἐνταῦθα 44 ii 15.  
 εὐοκίναί 44 i 5.  
 ἐπί 44 ii 1, 2, [2].  
 ἐπορνύναί 44 i 4.  
 ἐπτακόσιοι 44 ii 15.  
 Εὐρυκάκειον 44 ii 14.  
 ἔχειν 44 ii 26.

ἦ 44 ii 25.

καί 44 ii 3, 10, 18, 22, 22, 26, 31,  
 32, 38.  
 κακοποιός 44 ii 8.  
 καλεῖν 44 [i 38], ii II.  
 κατά 44 ii 12.  
 διαπαίνειν [44 i 8].  
 κοινός 44 i 16?  
 κοπρεῶν 44 ii 10.

κόπρος 44 ii 16.  
 κτάσθαι 44 ii 19.

λέγειν 44 ii 5.

μάλιστα 44 ii 8.  
 μήποτε 44 ii 3.

νέος 44 i 7.  
 νόσημα 44 i 8.  
 νοττεύειν [44 ii 1].

ξύνειν 44 i 9.

οἶνος [44 ii 30].  
 οἰνόφλυξ [44 ii 29].  
 Οἶον 44 ii 18.  
 \*Ομηρος 44 i 3.  
 ὄνομα 44 ii 13.  
 \*Ορνιθες 44 ii 4.  
 ὄρχις 44 i 9.  
 ὄς 44 ii 17.

ὄσμη 44 ii 29, [31].  
 ὄτι 44 ii 20.

οὐ 44 ii 26, 27.  
 οὐδέ 44 i 5.  
 οὕτε 44 ii I, 2.  
 οὕτως 44 ii [14].  
 οὕτως 44 ii 24.

πλατύς 44 ii 25.

ποιεῖν 44 i 3.  
 Πολύευκτος 44 ii 13.  
 πρὸς 44 ii 29.  
 προστιθέναι 44 ii 23.  
 ρίον 44 i 6.  
 σαπρός 44 ii 32.  
 σιτοφάγος [44 i 5].  
 σὺς 44 i 4.  
 ταῶς 44 ii 6.

τέτραξ 44 ii 5, [5].  
 τέτριξ 44 i 20.  
 τίς 44 ii 24.  
 τοιοῦτος 44 ii 20, 32.  
 τόπος 44 ii 7, 21.  
 \*τραξ (τραγα P. = οὔραγα Aris-  
 tot. *Hist. an.* 559<sup>a</sup>11 seq.) 44  
 ii 1?  
 ὑλήεις 44 i 6.  
 ὑπέρ 44 ii 16.

φάναι 44 ii 11, 17.  
 φαῦλος [44 ii 30?].  
 χαίρειν 44 ii 25.  
 χαλεπός [44 i 2].  
 χαμαιζήλος 44 ii 3.  
 χλόνης 44 i 4.  
 χρήσθαι 44 ii 13.  
 ὡσπερ 44 i 3, [ii 29].

Handwritten Greek text fragments, likely from a manuscript, arranged in columns. The text is written in a cursive hand and includes various words and phrases, some of which are underlined or circled. The fragments are numbered 1 through 26, corresponding to the index entries on the left. The text is arranged in columns, with some fragments appearing in multiple columns. The fragments are: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12(a), 12(b), 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26. The text includes words like 'πολύευκτος', 'πρὸς', 'προστιθέναι', 'ρίον', 'σαπρός', 'σιτοφάγος', 'σὺς', 'ταῶς', 'τέτραξ', 'τέτριξ', 'τίς', 'τοιοῦτος', 'τόπος', 'τραξ', 'υλήεις', 'υπέρ', 'φάναι', 'φαῦλος', 'χαίρειν', 'χαλεπός', 'χαμαιζήλος', 'χλόνης', 'χρήσθαι', 'ὡσπερ'.



16  
 17  
 18  
 19  
 20  
 21  
 22  
 23  
 24  
 25  
 26  
 27 (a)  
 27 (b)  
 28  
 29  
 30  
 31  
 32  
 33  
 34  
 35  
 36  
 37  
 38  
 39  
 40  
 41  
 42  
 43  
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 100



























